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CONTENTS

"THE ETUDE" - August, 1908

Billiotelal
Somewhat was a second of the sec

VOICE DEPARTMENT.

The Architecture of the Voice, G. Campanari 525
Bonel on Languages in Singing, E. F. Bauer 525
A Singer's Advice. "Have Haurelt 526
Oratorio Singing Karleton Hackett 526

ORGAN DEPARTMENT.
The Volunteer Chofr. A. H. Darey 528
Hitsts on Chofr Training 528
Organ Accompaniment.
A. Madelay Richardson 529
VIOLIN DEPARTMENT. ... Robert Braine 530 ORGAN DEPARTMENT.

VIOLN DEPARTMENT. Robort Braine 230
The Remershabe Case of Billing Tom. 522
Ideas for Music Club Workers. 32
Ideas for Music Club Workers. 33
Ideas for Music Club Workers. 33
Irodona of the Coming Season. 6. K. Winn
Hey the Musician May Piese a Profitable 14
Part Musician May Piese a Profitable 14
Part Musician May Piese a Profitable 14
Partitionalist and Special Notices. 528
For Partitionalist and Special Notices. 528
New Partitionalist and Questions and Australia
Season Special May 12
Season Special

Staccate and Legate
The Educational Value of Enthusiasm,
Mme. A. Pupin 543

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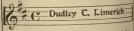
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SPECIAL FOR SEPTEMBER "ETUDE." "The Physical Culture Foundation of Pianoforte Playing.'

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Dr. W. H. Latson, the editor of Health Culture, and one of the most practical and helpful writers upon this subject, has been making a study of the physical served most of the great virtuoses of the day and presents the results of his experience in this article, which contains suggestions for exercises for panists and teaching the property of the property of the day and present the day of the day and present the day of the day

THE EDITOR'S COLUMN

KINDLY INTRODUCE US TO YOUR FRIENDS.

We believe that you will want to tell your musical friends about these issues of The ETUDE. The July and the August issues are representative of the good things that we have in store for you. If you have a musical friend who has not yet awakened to the advantages offered by The Etude we will be glad to have you introduce him to us through these summer issues. The summer is the time when many magazines use up old material that has accumulated during the past year. We do not believe in treating our readers in that way. We feel that the heat of the summer demands that the material which should go in THE ETUDE should be all the more taking and interesting.

HOW I EARNED MY MUSICAL EDUCA-

Are you struggling to better yourself? Are you trying to acquire a larger musical experience? Are you obliged to fight privation in order to succeed? If you are, we want to shake your hand, editorially speaking. For if you have the fortitude to continue you will be a very successful musician some day.

The following successful musicians have written articles for us upon the above subject:

Robert Braine. William C. Carl. Emil Liebling. John Phillip Sousa. Perlee V. Jervis. Homer N. Norris. E. E. Truette.

These men have all succeeded artistically and materially. Their relation of the struggles to triumph over difficulties have a romantic interest that will make this series of great value to young musicians. One, in fact, tells of a young man who is acting as a waiter in a cheap-New York restaurant in order to gain a musical

THE VOICE DEPARTMENT FOR SEP-TEMBER.

Mr. Dudley Buck, Jr., son of the American composer, Dudley Buck, will have charge of the Vocal Department for next month. Mr. Buck has had extensive European and Ameriean experience in voice teaching.

ORGAN DEPARTMENT FOR SEPTEM-BER.

G. Edward Stubbs, M.A., Mus. Doc., an author of many works on church music, and the organist of St. Agnes' Chapel, one of the most influential Protestant Episcopal churches of New York City, will have charge of the Organ

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istries in the Church" Octavo, Cloth, Price, \$3.00 Net This work fills agap in musical literature. It is the fruit of years of careful preparation. The whole subject is presented in a single volume of least turn 700 pages. Systematic arrangement and compactness of statement give

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VOL. XXVI.

fields, the woodlands, the hillcrests, or the

season will prove a failure. Health can be main-

to bathing, eating, breathing, resting and exercise;

profitable and you feel the necessity of economy

don't make the foolish mistake of denying yourself

a vacation for you may thereby jeopardize your suc-

cess for next year. It is remarkable how all one's

cares, anxieties and fears seem to fairly evaporate

under the bright blue country skies and in the fresh

TOUR health should be your greatest consid-

fight for health. It was his custom to practice al-

most every imaginable hygienic method from "cold

istence. Mr. Orison Sweet Marden, who, through

"I know a young lady who has very marked

spirits are up, she accomplishes wonders; but much

of the time she is in poor health, and then her am-

bition is down, she is discouraged. The result is

that she will probably never be able to bring out

ten per cent. of her real ability, or to express more

"Everywhere we see people doing little things,

do great things, to live grand lives, if they only

Vigorous, robust health doubles and quadruples

the efficiency and power of every faculty and func-

tion. It tones up the human economy; it clears the

cobwebs from the brain, brushes off the brain-ash,

improves the judgment, sharpens every faculty, in-

creases the energy, refreshens the cells in every

"The ambition partakes of the quality and the

eration at this season of the year. Wagner

in his letters to friends describes his frantic

sweet breezes from the fields and hills.

many young Americans, says:

than a tithe of the best thing in her.

could keep their health up to standard.

lissue of the body.

tained by a normal life with a reasonable attention

Vincenzo Vannini Translated by

> Dr. Th. Baker Price, \$1.00 nel

This set of eight vocalises by a prominent Italian vocal teacher offers a practical, concise, and melodiously attractive medium for the acquisition of facility, ease, and accuracy in toneproduction. It presupposes, however, 2 knowledgeof

tone-emission.

WE are just now at the season of the year or bad eating, or to dissipation, or a lack of vigwhen the teacher should be searching the It is pure blood that makes pure thought, and pure seashore for that energy without which the coming blood can only come from a clean life, strong, vigorous outdoor exercise, a great variety of mental food, and an abundance of sound sleep.

PHILADELPHIA, PA., AUGUST, 1908.

EDITORIAL "He who combines the useful with the agreeable, carries off the prize"-Horatlous.

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"We all know the advantage the man has who but we Americans need something more to enable can radiate vigor, who has a robust physique. Great us to keep up with the volcanic activity of our coun- achievement is the child of a strong vitality. It can this the secret of greatness? try. We need a kind of energy that can never be never come from a weak constitution or vitiated found in the city. If your past season has been un- blood."

W HAT is the skeleton in your closet? Is it a consciousness of an inability to play the scales as they should be played?

Is it a weak wrist that makes the execution of octaves a painful farce?

Is it an ignorance of phrasing that humiliates you when anyone "who knows" is listening?

Is it a breaking in of the knuckle joints that renders smooth passage work impossible? Whatever it is find it out and put an end to it. Follow the adrice of the old lady who advised a young friend in this manner: "Whenever I know that there is a skeleton in the closet I wait until everyone is out, then I yank the old skeleton out and bury him so packs" to a most abstemious diet of hard bread and deep that I know that I will never see him again." water in order to attain one glorious day of supreme Open up the closets and take out your musical health in which he might write and produce masterskeletons. They are not half so hideous, so grin pieces that may last until the end of human exnor so cadaverous as you possibly may think. Trouble, like disease, breeds best in darkness. Don't the medium of his journal Success, has inspired so ry to conceal your weakness, expose it to the light industry and common sense and the rattling of the dry bones which has terrorized you in the past ability, and when she is in good health, when her

THE "Professor" is still in existence. He came to see us the other day. His hair was long and his coat somewhat shabby and greasy. Much of his pride was gone—gone with his health and his pocket-book. Poverty was obviously his companion, but he still clung tenaciously to the title "Professor." In past years it had served him well. He had been thus enabled to represent to living mediocre lives, when they have the ability to many people that because he was a "professor" he was therefore able to rank with the greatest of musicians of the day. Just where the title had come from nobody ever knew. Even the professor did not know. He had spent a lifetime aimlessly trying to live up to it. Will he ever discover that this very title is one of the many millstones around his neck, millstones of inefficiency, misrepresentation and charlatanism, which have been pulling him down, down, down through his whole miserable career? The title "Professor" should be employed only by the leading teachers in the foremost eduvigor of the mental faculties; and a brain that is fed by poisoned blood due to vitiated air, to overeating cational institutions of the country.

W HAT is the most important personal factor

writer like Tacitus, a poet like Shakes-peare, puts his whole organism, intuition, passion, power of suffering, illusions, destiny, being, into each line of his book, into each sigh of his poem, into each cry of his drama. He leaves nothing to chance. Responsibility implies solidarity." Is not

If you have big ambitions, if you feel conscious of latent talent, if you aspire to rise above the ordinary, the mundane, the plebeian, into the realms of the great, you must above all things put your whole being into everything that you do. You must realize your personality. You must comprehend the great truth that it is through the development of this personality that you will attain your goal. Had Gade carved out a style of his own instead of following in the footsteps of Mendelssohn and some of his contemporaries, how much greater he might have become! Speak your own voice, sing your own song, do your own duties and don't worry about the future. Imitating any other teacher, composer, singer, violinist or pianist will never make you great. If you are destined for the Hall of Fame it will be through the development of your own talents. You must be the architect of your own career.

HE increased demand for higher education becomes more and more astonishing. In New York City, where the library system is perhaps more extensively employed than in any other civilized city, the demand for books upon subjects like Psychology, Sociology, Science and Art has increased one hundred per cent, in the last ten years.
The demand for superficial fiction has accordingly

Musicians should be among the first to realize the meaning of this. It means that the world is moving ahead at a marvelous rate. People are thinking better, deeper and broader. They are keen to recognize art values. In districts where these scientific and art books are most in demand the sale of useless bric-a-brac and gaudy furniture is de-

Does your own studio reflect this advance in public taste or are you permitting your competitor to recognize this while you lie safely sleeping upon the comfortable old delusion: "Anything that was good enough ten years ago is good enough now?" This advance will affect the development of musical

As people become better educated they will want better music. Music made by thinking men and women, not dry intellectual forms, but music pregnant with the best in our social and intellectual life.

By JOSEPH SMITH

This method embraces whatever is best in pression methods, and adds much which has been found of value for practical work with students, Seculiar may be called to the exercises of principle and the students, seculiar may be called to the exercises of princip between the students of the students of the students of the students and the students of the students are made of surried accentuation, etc., in the scale are turnif work.

BY EMIL LIEBLING.

This question seems to point to a self-evident conclusion and yet admits of doubt.

Were the amateur satisfied to remain so the solution of the problem would be very supple, but the dilettante of the present day emulates the achievements of the artist, the professional musician and the virtuoso. The genuine amateur, the admirer of art, who follows it without a serious purpose for amusement only, is almost an extinct species, and a glance at the programs of the amateur clubs of the present day suffices to show how totally the lines between amateur and pro-

fessional have been eliminated. The records of the Rossini Club of Portland, Maine; the Chicago Ladics' Amateur Club, the Mendelssohn Club of Rockford, Ill.; the Cecilia Club of Grand Rapids, Mich., are strong cases in point and evince the enormous strides which the so-called amateur has made in the art of piano-playing.

If, therefore, any distinction is applicable as to the relative course of study it will confine itself to the real amateur (who cultivates music simply as one of many means of culture, for the home circle, as a resource and solace of her own), who has no ambition to shine before the hydra-headed public, and who is willing to delegate the higher realms of the art to those who make it a life study.

For the purpose of this clientele the regular curriculum may be adjusted without jeopardizing progress. Purely technical work, such as scales, chords, arpeggios, octaves, double thirds, five-finger exercises, etc., so indispensable to the virtuoso, may be restricted to modest proportions; instead of the severely technical studies by Czerny, Cramer and Clementi, the more melodious works by Biehl. Lecouppey, Loeschhorn, Heller and Jensen may be utilized; for Bach study selections from the Bach Album will usually suffice, and Sonata work may limit itself to the popular examples of this form of com-position. The great masters can be cultivated in their less ambitious efforts and more accessible works, and an attractive course is found in the writings of Bendel, Bohm, Charles and Benjamin Godard, Nevin, MacDowell, Lange, Bohm, Behr, Grieg. Sinding, Meyer-Helmund, Borowski, Lege, Beaumont, Durand, Levierre, Wilson G. Smith, Blumenschein, Arthur Foote, Lavallé, Giese, Lichner, Krogman, Sydney and Seymour Smith, Bruno Oscar Klein, Porter Steele, Whelpley, Thomé, Chaminade, Streabbog, Loeschhorn, Merkel, Gade, Spindler, Jungmann, Gurlitt, Sartorio, Gregh, Lack, Raff, Reinecke, Ketten, Hitz, Bachmann, Tours, Westerhout, Jensen and many other modern composers. The study of musical form and analysis may be safely dispensed with.

To sum up: the amateur who fain a professional would be must take up the professional's burden with all its arduous technical work, thorough course of studies, a complete system of Bach study, beginning with the Inventions and proceeding through the French and English suites, Partitas and Toccatas to the clavichord, concluding with the Chromatic Fantasia and Fugue; an investigation of his great contemporaries Haendel and Scarlatti follows: later the sonatas by Haydn, Mozart, Beethoven. Schubert and Weber, and so on through Mendelssohn, Chopin and Schumann to Liszt, Brahms and the works of the modern school; always selecting the most exacting problems and most important and profound tasks. On the other hand, it will be sufficient for the amateur whose ambition is wisely tempered with discretion to eschew the heartbreaking drill which is everlastingly the lot of her more greedy sister and to take the easier, though perhaps more devious

"I no not think that through the Scriptures all the fine arts should be condemned, as many would-be theologians do. I want to see the arts, especially that of music, in the service of Him who has given and created it. * * * Children must learn to sing and teachers must be able to teach singing. Music stands nearest to divinity. I would not give the little I know for all the treasures of the world! It is my shield in combat and adversity; my friend and companion in moments of joy; my comforter and refuge in the hour of despondency and solitude."-Martin Luther,

THE ENJOYMENT OF MUSIC.

BY H. C. BANISTER.

[The following selection from the works of a noted English musical compair is unknown to American readers. The writer was professor of the American readers. The writer was professor of the American and the fanous the Boyal Academy of Many of the best known English of the American and the fanous musicans of the day were his public, and of the wood and interesting in the Harvard Medical School, but the selection of the Many of the Many of the Harvard Medical School, and a metiod of investing dry and school of the Many of the Many

The Taste for Good Music.

THERE is sentient enjoyment, doubtless physical enjoyment, in the listening to sweet sounds; with this I hardly think it my province to deal, however. And there must be enjoyments which it is difficult to account for, or at all events to explain and to training. analyze. I myself have been urged to continue playing the pianoforte by a deaf mute, while she sat with her elbow on the instrument, and her head leaning on her hand. She seemed entranced. For if, on the one hand, it be true that a crusty lexicographer, having-as the phrase goes-"no ear for music," defined it as "the least unendurable of noises;" on the other hand, Coleridge is reported to have said: "An ear for music is a very different thing from a taste for music. I have no ear whatever; I could not sing an air to save my life; but I have the intensest delight in music, and can detect good from bad. Naldi, a good fellow, remarked to me once at a concert that I did not seem much interested with a piece of Rossini's which had just been performed; I said it sounded to me like nonsense verses. But I could scarcely contain myself when a thing of Beethoven's followed." And again: "Good music never tires me, nor sends me to sleep. I feel physically refreshed and strengthened by it, as Milton says he did."

The Charm of Music.

One charm, and one element of culture, in a classical education, is that it brings one into contact with a particular type of mind-the Greek intellect, with all its refinement and exactitude, and perception of

But there is something peculiarly fascinating and interesting in the contact with mind, the reception of communication from mind, by other means than ordinary speech; in listening to what a mind has in so subtle a way, by so subtle a medium, to communicate; it is a revelation of an inspiration. It is a special illustration of the communion of spirits; of the axiom that as face answereth to face in water, so doth the heart of man to man. And if there is peculiar pleasure in perusing literature, as such-apart from information gained, because of the insight into the workings of different sorts, orders, of intellect-there is corresponding delight in receiving similar communication through music, for different orders of genius, by the exquisite means that it furnishes of expressing that which words do not express.

Mendelssohn's Inspiration.

Different orders of mind and genius; for whatever the form of musical composition, different geniuses, expressing very different ideas and with very different moods, find the various recognized forms sufficiently elastic for their purpose. Whether we term the influence and the condition of mind of a genius when producing a composition afflatus, ecstasy, inspiration, or by any other term of similar import-a truly great composer is not passive, nor so carried out of himself as to lose self-government, the faculty of self-direction, and self-restraint. In the language of medical psychology, ecstasy means a morbid condition of excitement in which hysterically or otherwise the patient is carried out of himself-out of his mind, as we say. But there is no such morbidness in the working of a productive genius. Whatever enthusiasm, and increased activity—the make of mind, the order of intellect, the habit of thought, and the regulative faculty, are all evidenced. When in all the flush of youthful ardor, amid all the surroundings of charming Welsh scenery, and touched not a little perhaps by the softening influences of pleasant feminine society, Mendelssohn wrote the three exquisite little Pianoforte pieces, Op. 16, which he characterized as "three of my best piano compositions," he expressed his buoylicity; the rivulet near the house suggesting the gon Weber

meandering, but genuinely episodical, Ronding a spray of ecremocarpus giving rise to the fanging trumpets, with revels of the "good folk" Capriccio in E minor, much more designed and ular in form than many capriccios which exhibit regulated, or rather non-regulated, waywards and the perfume of flowers finding musical trans tion in the Andante and Allegro in A minor major, headed Rosen und Nelken in menge-Riche and carnations in plenty. He no more fretted as the laws of form than the roses and carnations they must in their plenteousness exhibit uniform and variety; they did not find that their prescribe form hindered them from emitting the delicious se fume symbolized, as Mendelssohn said, by the no arpeggios. In such compositions, then, one has charming enjoyment of reading the inspired there of a mind brimming over with genius, but-or. -under all the influential regulation of schola

I am not unaware, however, that certain on have advanced the opinion that Mendelssohn that which he was, rather as the result of scholarly training, than from any or much inteoriginality; that this training, not so much cure restrained, regulated, even to formality, that when would otherwise have been exuberant, luxunnew, as concealed the lack of real depth, of me found impulse. To discuss this dictum-expreepigrammatically thus: "Having nothing to he said it in a very gentlemanly manner"-it in my province just now.

I have enlarged a little upon these instances. illustrating-not- as irrefragably, or at all, promy point—that one enjoys music as an express remarkably pure and unadulterated, of indivimind, thought, feeling, emotion; in which then neither the occasion, the temptation, nor the so ability to any concealment or prevarication, only great mark of power-self-restraint. And displined, trained, educated individuality, as disguished from that deformed individuality which term eccentricity, with the impertinence which tokens selfishness, the overgrowths which evilennon-cultivation, the unsymmetrical one-sidedno which springs from bias, prejudice, or incomple development, and unbalanced mind;-disciplined dividuality, I repeat, is a most enjoyable su whether in character or in mental production. Charles Kingsley says:

Wisdom with love in all?--- Why expect

that is, I take it, not-why expect every one to be both sensible and good? but, why expect the inte lectual and the emotional to exist in nice proporti alike in all?

Intelligent Enjoyment.

I need not urge upon you the necessity, if es ment of music is to be intelligent, that it shall analytical. I have had occasion of late to sty much upon this matter, that I would fain not of large upon it just now. In fact, I am not st whether the tendency does not prevail a little 28 musicians who are capable of analysis and of gramatical parsing, to let these admirable exercise the intellect somewhat interfere with the about the emotional-I will not say the sentient, but natural and simple enjoyment of music just 2 presents itself. Perhaps not; but at all events, b is some danger of theoretical prejudices and s matical dogmas coming in ostensibly to guide, it to warp, our judgments, and thereby to stultify impressionable enjoyment. Untutored people s times say-"I do not profess to know and about music, but I know what I like;" just as ridge did in the extract that I quoted. Now not quite sure whether musicians can always clear conscience and a clear head say that they what they like. They mix up the question with pre-conceived notions as to what they ought to on theoretical, or high art principles. .

"ALL inmost things, we may say, are melodious; urally utter themselves in song. The meaning of goes deep. Who is there that, in logical words express the effect music has on us?"—Thomas (

THE enthusiastic applause of the public is ally the aim of the musician; but true strength reward he finds only in the applause of those ant feelings of happy life with most exuberant fe-licity; the rivulet near the house suspensive theoroughly understand and feel with him-

PRIZE ESSAY CONTEST, 1908 CLASS TEACHING VERSUS PRIVATE TEACHING

BY MRS. HERMANN KOTZSCHMAR



MRS. HERMANN KOTZSCHMAR.

Mr. Hermann Ketrachmar, of Portland, Malne, was born in Sacramento, Cilifornia, where at the age of seven years also began the study of music. When twelve years old she shows composer, Devtor Hermann Kotzschmar, whom she married in 1872. Mrs. Kotzschmar has studied with the married in 1872. Mrs. Kotzschmar has studied with the married in 1872. Mrs. Kotzschmar has a studied with the married in 1872. Mrs. Kotzschmar has

EACH year the great number of piano teachers is increased by countless new recruits. To one and all I wish I could individually set forth the superiority of class lessons over private in beginning the study of music as applied to the piano. This being an impossibility, I realize that THE ETUDE, with its far-reaching circulation, will be the nearest approach to the personal voice. I will therefore speak, through its columns, on six reasons why class work offers advantages to both teachers and pupils not to be found in private instruction.

In these days the novice in piano teaching has before her (women generally predominating) a difficult task. To-day the standard for the teacher in music is immeasurably higher than it was twenty years ago. The three T's,-the telegraph, the "trolley," and the telephone,-have brought remote disticts in close touch with the city: and country towns, in proportion to their size, are just as progressive as commercial centers, and demand the best and most advanced ideas.

Undoubtedly a mighty factor in this awakening is the musical magazine, and, as The ETUDE was the pioneer in this work, so now it leads in all that makes for the highest musical culture.

Granted that the young, or new, music teacher has all the requisites for doing the best teaching. her first and foremost thought is to become known as a piano teacher; so this leads naturally to the FIRST of my six reasons.

Surely, if in one hour a teacher can reach a dozen children instead of one, she has set in motion twelve times as many different individual activities, which will all work, consciously and unconsciously, to make her known to the public, and in a far more practical way than advertising in the papers (though no means ignore advertising), for each child will speak with authority from personal knowledge.

Securing the Pupils' Interest.

If the teacher is worthy of her high vocation, she will now have, in a very few lessons, the love and abiding interest of her scholars. Children are unerring readers of character; so, if the teacher is usually more comprehensively, in class than in mental benefit.

earnest and enthusiastic, single in aim to advance her pupils at any cost to herself, the little ones will intuitively feel it, and the parents will generally realize with compound interest what their children know, and the number of pupils will soon be materially increased.

Reason SECOND is this: The class teacher cannot get into a rut. She has to deal with twelve different mentalities at once. She has to cultivate quickness of thought, of resource, colossal patience. Her imagination will blossom with the beauty of the rose. With twenty-four eager eyes fixed upon her, she must daily strive for clearer explanations, more vivid illustrations.

If young teachers want to grow quickly, to broaden and deepen intellectually and spiritually, they should do class work.

The THIRD reason is eminently practical. Class pupils almost invariably become private ones, so that the class forms the replenishing element from which the teacher draws her future supply of private

By having two pupils at the same time, the expense of private tuition is materially lessened. Technical exercises can be done most advantageously together. Sight reading, by means of duet playing, is of incalculable benefit. I invariably have both pupils play both parts, until each can play both primo and secondo at highest marked tempo. One of the benefits of having two pupils together

in private lessons is that while one is playing an etude, or "piece," the other should be trained to listen discriminately and to make comments (favorable or otherwise), giving reasons for such criticism.

The compositions given to each pupil should be different, although it is highly advantageous to occasionally give to each the same work, as this develops individuality of interpretation; and the teacher should constantly endeavor to have the pupils express individual thought in playing.

While in the foregoing three reasons I have seemed to primarily emphasize the advantages to the teacher, the discriminating reader will readily see that the advantages are equal for teachers and pupils. More and more as teachers grow into the understanding of what teaching really is, of its high mission, they see there is no "mine and thine," for teachers and pupils are o e-what benefits the pupil reacts on the teacher, and vice versa. The more the teacher gives, the more she receives; and this rule works exactly the same by inversion.

There is so much to be said in favor of class work for children from five to ten, or even older, that it is difficult to do the subject justice in the three reasons left me.

The Value of Companionship.

One of the most beautiful features of class lessons is the companionship the children enjoy. They have taken up a novel and delightful study,-they share their pleasures with others. If one pupil is quick in reading notes, another may have more agile fingers. A sense of rhythm may not be so fully developed in one as in another-while some one else, having a naturally quick "ear," may excel in realizing accurately tonal distances. All this is most interesting and stimulating to children, and opens wide the door to persistent efforts toward acquiring a well-rounded musical education. Where children have companionship in beginning new work, and learn to compare and measure themselves with others, and to concentrate on that which they should learn, the problem of music study is on the high road to solution.

My FIFTH reason makes a practical appeal to parents with large families, or those in moderate circumstances, in this: that class instruction is much less expensive than private teaching. A musical education involves the expenditure of a large amount of money. It is essential that the beginning be made while the child's hand is forming, and while muscles and joints are pliable. This all means that the musical education should be begun at the age of six or seven, and continued for many years.
All the first or foundational work is done better, and

private lessons. The little one is led easily and pleasantly: interest is maintained; and, at the winter's close, a good preparation is made for private

Because parents are not paying a large amount for lessons, they are willing to wait more patiently only the tried and experienced ones realize!

In all the affairs of life, both of business and of pleasure, certain preliminary preparations are deemed necessary; and surely this rule should apply to the very difficult study of piano playing.

Preliminary Preparations.

It is in the preliminary preparations that I give my LAST reason for the superiority of class work over private instruction for beginners. All advanced teachers admit the importance and advantage of pupils gaining some degree of control over the fingers at the table hefore attempting to use the piano keyboard. In much the same way some idea of one and tone relationship should be taught by having trained the ear to distinguish between the varying tones of the keyboard before attempting to teach notation. So the sense of rhythm, accent, should be defined from the inner consciousness, and expressed by time clapping and time beating. Then comes the reading of the signs or symbols which we term notes, and which express to the eye what the tone has already told the ear. Following closely, comes the study of scales and their triads. These two should be most intimately associated in the child's first thought of music.

The Tone Masters-their names, their faces, their characteristic music-arc important factors in these preliminary preparations. Oh! if mothers but realized what injury they do their children's musical development by their impatience in clamoring for 'pieces," before the foundational principles are firmly and thoroughly fixed, they would give way to the teachers' wiser judgment.

The difficulty of doing the work I have outlined in private lessons is this: that the sverage mother almost immediately wants to see results-which to her is but another name for "pieces;" whereas, in class lessons, owing to their inexpensiveness, she s more willing to wait.

Of the deep and broad foundation which can be laid in class work, only the teacher who has tried and proved class work can testify. These "preliminary preparations" are far-reaching, and go with the pupil throughout all the years of musical study.

The young teacher must be willing to begin with class work while her knowledge is untried and her experience limited; for she will grow by her constant endeavors-yea, by her very mistakes. Not by notes, not by signs, but by striving to teach the fundamental underlying principles of this divine art, do teachers gain a glimpse of the infinitude of

THE MIND AND THE BODY.

BY W. FRANCIS GATES.

Dr. Thompson points out that the education of the mind has its start in the education of the body. Corporeal training has a close relation on mind and morals. Motion centers of the brain when in process of development affect the surrounding portions of that organ. Reymond says: "It is easy to demonstrate that bodily exercises, such as riding and skating, are more truly exercises of the central nervous system of the brain and spinal chord than of the muscles themselves." So, then, it is seen that the routine of the pianist or violinist is doing more for him than he suspects. Owing to the interrelation of the mental, nervous and muscular systems the technical grind through which he puts himself has a vital effect on his mentality.

This continued muscular activity along definite channels can only be produced by the exercise of a strong will. And will is the root of mental, and to a degree, physical life. Sully says: "All practice is strengthening of volitional power." Close muscular training means, as Dr. Maclaren says, "increase of stamina, energy, enterprise, executive power, and of fortitude." Carrying this beyond instrumental practice, the same is true of all exercise taken for purposes of health and sport. Consequently, it behooves the musician not to despise these things, but use them to his own physical and

False Stories in Musical History

By LOUIS C. ELSON

FETIS defines Music as "The art of moving the emotions by combinations of sound." This is a dangerous half-truth, for it makes no account of the appeal to the intellect that is found in Symphony, Fugue, Sonata, Concerto, Canon, etc. Many people who dwell on the borderland of our art, owever, imagine it to be entirely emotional, and of it into bathos and sentimentality. The so-called "musical novels" only add to this error and pander to the weaker side of musical appreciation.

'Charles Auchester" was the beginning of a long list of ill-balanced eulogies of music and musicians that have spoiled very much good white paper. The musician will always do well to look askance at every musical tale told by a non-musician. Even the most talented poets have slipped when they have ventured on purely musical ground. Shakespeare causes the "Jacks" of the Virginal to "kiss the tender inward of the hand" of the player (128th Sonnet); Browning speaks of "Sixths, diminished, sigh on sigh" (they would practically constitute consecutive fifths!) in his "Abt Vogler," and gives a very wrong impression of the fugue in "Master Hugues of Saxe-Gotha;" Coleridge speaks of a "loud bassoon" as the prominent instrument in wedding music, in his "Ancient Mariner;" and Tennyson makes up a band (in "Come into the Garden, Maud") of "violin, flute, bassoon," a scoring that would set

How audacious the "musical novel" may sometimes become may be shown by a synopsis of one that appeared in a Parisian society magazine as far back as 1837. It is entitled "La Viellesse de Guillaume Du Fay"-"The old age of William Du Fay"and may be summarized as follows

March, 1465-Night in Paris.-Du Fay with some of his pupils is in the street. He absent-mindedly raps at the wrong door and the concierge, Ursula, daughter of Chevrus, the Rebec player; she is poor and has an infant daughter. Du Fay, who knew Chevrus well, decides to protect Helene-in spite of the objections of his old housekeeper, Marion. The latter begs Josquin Des Pres, who is a pupil of to change his master's decision. Des Pres himself falls in love with Helene. Six months Helene and her child dwell with Du Fay, when the infant becomes ill. The infant is left in the old master's care. In the midst of a tempestuous night. Du Fay, agitated and senile, manages to set dies. Helene goes crazy. She sings old Noels. Du Fay notices that the melody is varied at the repeat yet can be made to accompany itself. He calls the attention of Josquin Des Pres to this, who had already noticed it. Thereupon the two musicians join in the singing, in canonic style. This at once cures Helene of her insanity-and Josquin Des Pres marries her. The French novelist ends naively -"Le Contrepoint venait d'être découverte!" Thus was counterpoint discovered!

Another element that breeds false history is the facility with which descriptive names not intended by the composer are attached to many important compositions. These names are not always wrong or misleading, but the musician should know that they do not come from the composer. The "Moon light Sonata," the "Sonata Appassionata" the "Emperor Concerto," the "Jupiter Symphony," etc., do not come from Beethoven or Mozart, however well they fit the compositions to which they are

But there is another kind of false musical history that has taken much deeper root and has worked much more harm. It is the attaching of spurious tales to certain compositions to enhance their interest. This narrative style has led many semimusical auditors to crave a story with almost every

Stradella's Prayer.

The tender and expressive "Pieta Signore" "Stradella's Prayer") is said to have saved the life of its composer. Stradella had fallen in love with an aristocratic lady in Rome and she returned his affection. The high-born brother, fearing the disgrace of his family, hired two bravos (professional murderers) to assassinate Stradella as soon as possible. The assassins proceeded to the church where Stradella was that day to sing one of his own ompositions, intending to slay him as he left the church. They were, however, so much moved by the tenderness of the song that when he appeared on the street they not only warned him of the plot but gave him money to escape from Rome.

Not only did this never occur, but "Pieta Signore" is not one of Stradella's compositions. It is supposed to have been written by Gluck, and it bears some of this composer's characteristics. but even this is a doubtful point, and "Stradella's Prayer" will probably always remain an anonymous

The story of another famous work happens to be a quite true tale, but serves to show how easily false history can be made when desired. Hector Berlioz, the great founder of modern program music, was cordially disliked by many of his brothercritics in Paris. His scathing sarcasm, his bold iconoclasm, and his extreme demands in orchestral matters, made him many enemies, who attacked his

It was about this time that Berlioz discovered an old musical score by an unknown composer, Pere Ducré, which he announced as treasure trove to all Paris. Every one was anxious to hear "L'Enfance du Christ," this new-old cantata. When it was publicly given, in Berlioz's transcription, the critics found traces of Berlioz in some of the numbers, but in the "Chœur Mystique" they discovered mediæval music in its best state, and a few even hinted that if Berlioz could write something like that he might indeed have hopes of eventually becoming a

Then came the sweet revenge. Berlioz explained that there was no "Pere Ducré;" there was no mediæval manuscript; there was no "musical discovery;" he had written every note of the work himself and he was greatly obliged to the reviewers who had at last given him hearty praise.

There are other pseudo-compositions in the repertoire of to-day. More than one reviewer has gone into ecstasies over Mozart's 12th Mass, and the 'Gloria" in this has been spoken of as an excellent example of Mozart's powers. But the fact is that probably Mozart did not write a note of the composition. It is one of the most doubtful works in the catalogue and was perhaps made up of various excerpts from unknown source

The Requiem of Mozart also falls partially in this class, for it is known that Sussmayer, his pupil, wrote some parts of it, after the death of the master, in order that the widow might collect the fee for the work. It is not certain what parts the pupil composed, although we may be sure that he did not write the double fugue of the "Kyrie." Schubert's "L'Adieu" is also to be placed among the "doubtful compositions," and several other of Mozart's less known works belong to this "index expurgatorius."

False Stories About Beethoven.

Beethoven has also suffered both from false stories and from wrongfully ascribed compositions. The tender little waltz called "Schnsuchtswalzer" not by Beethoven but by Schubert. The little Album-leaf which has been called "Beethoven's Farewell to the Pianoforte" is his own, but was by no means his farewell to the instrument which he had glorified. This work is sometimes labeled "Beethoven's Last Composition." This was not the musical auditors to crave a sury wan almost every musical composition. Let us examine a few of the case. Beethoven's last complete work was the finale

This was written in November, 1826, only a short time before his fatal illness. His very last (incom plete) musical thought was part of a string quintet, which he hoped to finish, although very ill.

"he spurious story regarding the "Moonlish Sonata" is something that must grieve every think ing musician. That Beethoven found a piano and a blind girl in the woods near Vienna, and that he improvised a sonata, is such a farrago of nonsens that it cannot be too emphatically contradicted.

Yet the sonata (Op. 27, No. 2) has its interesting story, which is quite different from the silly romance above indicated. It may have been a musical loreletter to the Countess Giuletta Guicciardi, possible even a farewell to her. Her name appears on the first edition, in 1802, and the sonata is dedicated to The mysterious and very intense love letter which were found in Beethoven's desk after his death probably have reference to this passion. Even at this time it must have been evident to Beethow that nothing could come of this hopeless attachment The question as to whether he voluntarily withdrew his attentions or whether the parents of the lady requested him to cease his suit is still somewhat doubtful, Marx holding the former, Thayer the la ter theory. It is fair, however, to suppose that the first movement presents his yearning, and the finale his passion, for the beautiful Giuletta. That Beethoven's somewhat wandering affections crystallized into music is undoubted, and there is reason to be lieve that in the case of Giuletta Guicciardi his devotion was deep and sincere.

Schumann's "Warum."

Perhaps the most impudent and far-fetched story that has been saddled upon a musical composition the one which is too frequently narrated in connection with Schumann's exquisite question in tones, entitled "Warum"—"Why?" Schumann was deeply in love with Clara Wieck, and the father of Clara vehemently opposed the marriage, while Clara herself devotedly returned Schumann's affection.

Starting from this perfectly true premise, the story-teller states that after long separation the young lover wrote this tender question on a sheet of music-paper and sent it to his Clara. She read it over and knew at once its purport. "Why must we suffer? Why must we be apart?" She wept over the manuscript, and then carried it to her stern parent, who was also melted to tears and sent at once for Schumann and said, "Bless you, my children!"-and they lived happily ever afterwards.

This is all very pretty, but is made out of the whole cloth. Schumann was much attracted, in 1837, by a young Scottish pianist, Miss Robena Anna Laidlaw. There was close friendship and much mutual sympathy between the two. They chatted together, they rowed together, they went on walks together. He even suggested that "Anna Robena" would sound more musical than "Robena Anna," and suggested changing the order of her names, which

There was high respect on the one side and admiration on the other in this intercourse. The lady afterwards married, and as Mrs. Thomson held a high position in England and Scotland. It was to her that the set of "Phantasie-stücke," of which "Warum" is No. 3, was dedicated. In order to thoroughly settle this "Warum" story we will quote chumann's letter regarding the work. He writes

"The time of your stay here will always be a mo beautiful memory to me, and that this is true you n soon see in eight 'Phantasie-stücke' for pianofol that will shortly appear bearing your name on their forehead. It is true that I have not asked you permission to make this dedication, but they belong you, and the whole 'Rosenthal,' with its romantic st roundings, is in the music. The 'Phantasie-stife will be ready by the end of September. How, and

what way shall I send them to you?" After this the letter goes on to chat about friend and begs a reply to be written in English. All the occurred in 1837. Schumann won his Clara in He won her by a lawsuit in which he proved the was of good reputation, had a reasonable income, both the lovers were of legal age, that there wa valid ground for Friedrich Wieck to oppose marriage. The court ordered the father to cease

opposition to the match. The story of the deep affection of this famous pa of the loyalty and devotion through months of to the String Quartet in B flat major, Op. 130.

of the efforts of Schumann to earn money and for Clara's sake, is eloquent and pathetic enough

itself. It needs no bolstering by any story about a mechanical devices may be numbered among the tear-stained and very damp "Warum.

"Weber's Last Thought."

One other composition that has been very much used in all kinds of variations may be alluded to in this essay, since it is parading under false colors. "Weber's Last Thought," or "Weber's Last Waltz," was not his last thought, nor his thought at all, since it was written There was some justification for the

When Weber was discovered dead in his bed in London they found this waltz in manuscript among his papers. Naturally every one thought that it was the dead master's last composition. After it had been published as such, C. G. Reissiger, the German composer. proved that it was his own composition. In a letter to the composer Pixis, Reissiger writes: "I played the tle composition to Weber and his wife just before the former went to London. They urgently desired a mony of the work and I therefore wrote it down for Weber, who took it with him to England. Its discovery among his papers is probably the reason that

This was an innocent and, perhaps, unavoidable error. Far less excusable are some of the false stories reounted and exposed above. It is said that "a lie will travel around the world while truth is getting on its boots;" nevertheless truth does generally overtake he falsehood at last. It is possible that some of the acts which I have given will cause the false stories of musical history to be somewhat less frequently cited in musical club papers and in musical lectures than they

IMPORTANCE OF MUSIC IN THE HOME LIFE

BY E. R. KROEGER.

Youth is the period of susceptibility. The child mind is as impressionable as wax, easily retaining recollections unconsciously. Events' occurring in hildhood, apparently trivial, linger in the mind for many years. The knowledge obtained at school is hat which remains with its possessor during life. he influences of home life upon the child mould its icter and tastes. A happy home, wherein love erns its inmates, has this quality reflected in all. unhappy home has its effects marked upon all to dwell in it, they even showing upon their facial ession and in their voices. All homes should be nething more than a shelter from disagreeable eather, and a place in which to sleep and to eat. urtesy, consideration, deference, are as requisite as

There should also be a centralization of taste in nt, literature and music. The members of the me circle should gather together one or more nings a week for the cultivation of better taste ose matters which make life something more merely fulfilling necessary duties. Reading ard literature aloud, and asking for comments all the listeners, should be encouraged. Extions of reprints, etchings and photogravures great works of art and architecture, with explanaof them, are valuable in giving ideals, as well equainting all with these master productions. let music play an important part in the evening ings. It may occasionally be employed for ainment only, and thus bring all close together feeling of good fellowship. But something serious should be the usual program. Brief concerning the lives of the great masters could ade, and those who are studying the pianothe violin or violoncello, or singing, could

would not be necessary to select the most t works to show a composer's individuality. ven's Bagatelles are as truly Beethoven as Sonatas or Symphonies. There are many arrangements published in good editions of eat compositions of the masters which could be prepared. By devoting an entire evening nposer, the members of the household elles, etc., are found, it is a very easy matter

most valuable factors of musical education to-day, In the writer's own experience, he has witnessed a distinct advance in musical taste in several instances due to the possession of these instruments. The rolls first received in the cases referred to were cheap comic opera and "rag-time" tunes. Before long, they were replaced by a better class of pieces, such as the "Poet and Peasant Overture," Lange's

"Flower Song," etc. Later Handel's "Largo," Mendelssohn's "Spring Song" and Schubert's "Serenade" were played. The Overture to "William Tell" was followed by the Overture to "Tannhauser." Movements from Beethoven's Symphonies, and pieces by Chopin and Schumanh, soon followed.

The children heard this music, and even manipu lated the instruments. One little fellow whistled Bach's Gavotte in G minor, and another sang Wagner's "Evening Star." While the taste for music of a purely entertaining character was probably not entirely lost, yet there was cultivated a taste for music vastly better. Two gentlemen, in the writer's acquaintance, were moved to subscribe for season tickets to the Symphony Orchestra concerts through their experience with mechanical piano-players.

Personal Accomplishment Always Preferable to Mechanical Players.

Of course when there is an accomplished pianist, violinist or vocalist in the household, the condition is still better. All are drawn together sympathetically through the medium of a potent individuality whose interpretations will absorb the attention, and whose explanations will enlighten. Especially absorbing are informal talks concerning well-known operas and oratorios, with musical illustrations. gently done, these never fail to interest. Children as well as adults will pay the closest attention on such occasions. An illustration of this statement will suffice. One winter, a certain family had Wagner's 'Ring of Nibelungen" for analytical performance. The children were so eager that they could hardly wait from one evening until the next. They hung breathlessly over the adventures of Siegfried and Brunnhilde, and were fascinated by the doings of the Rhine maidens, the giants, the Nibelungs, and the gods. At the close, they could name all the principal leading motives, and were quite conversant with the major and minor facts of the story. While, of course, the story held their attention, yet the magical music unconsciously entwined itself around their affections, and they became real Wagner lovers. Other music-dramas by Wagner and operas by Italian and German composers have since been given in the same way and with similar results.

The playing of duets is another most helpful manner of developing a love for good music, and at the same time improving rhythm and sight reading. Much good music has been written by leading composers for four hands, and there are published excellent arrangements of symphonies, string quartets, excerpts from operas, etc., which are highly attract-Those in the family who are studying pianoforte playing can give much pleasure to themselves and the others by occasional duet playing. If one studies the violin or the violoncello, there are the beautiful sonatas for these instruments with pianoforte by such masters as Haydn, Mozart, Schubert Beethoven and noted modern composers which contain truly lovely music, Trios or quartets made up, probably, with the assistance of outsiders are unquestionably the most influential means of improving musical taste. The greatest masters have given us some of their divinest inspirations in this form. "Once a quartet player, always a quartet player." No kind of weather is sufficiently inclement to deter members of a quartet club from playing on the usual evening. It has a fascination hard to define.

Vocal Music in the Home.

The vocal side of music also can play a large part in the home life. Possibly it has even a deeper influence upon the members of the family in linking them together than instrumental music. When hus become fairly well acquainted with his the children are quite young, it is a great pleasure nd his style. A good likeness would serve to have them go through their kindergarten songs, ess upon their minds his appearance. In with all the appropriate gestures. Later, their school where pianolas, piano players, æolians, songs afford equal delight, especially when sung with zest and interest. College songs, with their re rolls of one composer's works from the fun and rhythmic swing, are so exhilarating as to acturers of the composer's works from the tun and hydronic acturers of the persuasive manner is often irresistible. Even judges ositions as well as simple ones. These home circle, who are studying serious songs, can on the bench feel its fascination.

give the greatest pleasure in singing such beautiful numbers as Schubert's "Serenade," or "Haidenroeslein," Jensen's "Marie," Grieg's "Ich Liebe Dich," Brahms' "Lullaby," as well as some of the lovely Scotch or English ballads.

Our American composers, also, have written some very charming songs which can be easily learned, and which will appeal to all. Very melodious duets when there are two in the family who sing. Vocal trios and quartets are plentiful, also, and serve to give variety to the evening's entertainment.

In all such ways, the taste becomes cultivated. and appreciation and knowledge of good compositions extended. Family ties are tightened by intimate musical association. In after years, these recollections form a source of great satisfaction and pleasure. One looks back over the vista of years, and recalls the manner in which, perhaps, one member of the family (now gone to his last repose) sang, for instance, Schubert's "Der Wandern," or another (also resting in Paradise) played a movement from a Mozart or Beethoven Sonata, and tears come to the eyes involuntarily. But they are not tears of remorse or regret. They are tears of comfort and happiness, for very likely in no other way is the individuality of the departed one preserved so potently as in the remembrance of these musical moments of days gone by.

THE TEACHER WHO PLEASES.

It rarely happens that a teacher who is successful has a sour crabbed disposition. Yet, many teachers seem to go on manufacturing a kind of acerbity that they confound with strictness and thoroughness. If you happen to be one of this kind you should realize that you are not likely to meet popular favor until your acidity is neutralized by the alkali of the "milk of human kindness." If you have a tendency to make caustic slurring remarks simply because your little pupil has failed to play a legato scale with smoothness or because the tiny finger joints fall in; if you find that you continually complain because the little one fails to put the same "expression" into a Bach invention that you have learned to expect from a previous performance of the more interesting Schumann "Kinderstücke;" if you find that you greet your pupils with a worn impatient glance and give them the impression that you are glad to see them go, do not wonder that success has not smiled upon you.

The teacher who pleases does not have to worry about his income. The ability to please can be cultivated but it must be sincere. Children penetrate hypocrisy in a marvelous manner. It is much the same in every other line of human endeavor. A recent writer in Success says:

"If you wear a bulldog expression, if you go about looking sour and disagreeable, you must not wonder that you are not popular. Everybody likes pleasant faces. We are always looking for the sunshine, and we want to get away from the clouds and gloom.

"If you want to be popular, you must assume a popular attitude, and, above all, you must be interesting. If people are not interested in you, they will avoid you. But if you can be so sunny, and cheerful, helpful and kind, if you can fling sunshine about you in every direction, so that people will cross the street to meet you, instead of trying to avoid you, you will have no difficulty in becoming

"The great thing to draw people to you is to make them feel that you are interested in them. You must not do this for effect. You must be really interested in them, or they will detect the deception.

"Nothing else will win the heart of a young per-

son to you so quickly as making him feel that you take a genuine interest in what he is doing, and especially in what he is going to do in the future.

"If you avoid people, you must expect them to avoid you; and if you always talk about yourself you will find that people will move away from you. You do not please them. They want you to talk about them, to be interested in them,

"The power to please is a great success asset. It will do for you what money will not do. It will often give you capital which your financial assets alone would not warrant. People are governed by their likes and dislikes. We are powerfully influenced by a pleasing, charming personality.

BY ARTHUR ELSON,

THE appearance of Sibelius to conduct his third symphony at a London Philharmonic concert has now brought forth an appreciation of that composer in the International Musical Society's journal. This symphony shows the composer's usual austerity. but gives evidence of real genius as well. Dedicated to Granville Bantock, it won only a fair success when tried on the English public. The reviewer calls it the usual Sibelius mixture of light dancerhythm, chanting ballad, and heroic war-song, wrought into a texture of marvelous depth and subtlety. The first movement is rather daring in structure, yet follows the sonata form fairly well. Then comes essentially a strophic ballad, while the finale, after a short prelude, presents an inimitable song of war and strife

The critic claims a high place for Sibelius because of his worthy musical ideas, but admits that they are obscured by dull orchestration. He cites Liszt as gaining the maximum of effect from vapid themes by brilliant instrumentation. Debussy, he claims, is all orchestration, just as the cheshire cat became all grin and no substance. Schumann, on the other hand, often spoiled noble music by dull scoring; and Sibelius does the same. The string passages of this symphony are notably low in tessitura, being almost wholly confined to the first position, and the violins are so often silent that the work becomes a study in woodwind and brass. is so lacking in clan that Whistler would probably have termed it a Symphony in Gray. Yet the writer calls Sibelius the coming man of the North, now that Grieg is dead. When we consider the glorious strength of Glazounoff, or even in lesser rank, the melodic freshness of Sinding, it would seem as if Sibelius had still a noticeable distance to come, before reaching his goal.

New Faust Music.

A recent Goethe celebration at Weimar consisted of a performance of "Faust," arranged by Karl Weiser, with incidental music by Weingartner. In America the opera-goer is apt to overlook the fact that "Faust" consists of two parts, and has something more in it than a pair of lovers, a garden, a duel, and a devil. Both parts were given, on two successive evenings, and great was the enthusiasm therefor. Weingartner's music, though at times somewhat lacking in invention, is rated as dignified beyond that of all previous "Faust" composer

In the first part a realistic number is the scene in the witches' kitchen, where the boiling of the cauldron, the meowing of the cats, and the entrance of the witches themselves are duly portrayed in the orchestra. Most of the Gretchen scenes are left without music, and even in the "King of Thule" Zelter's earlier setting is introduced. Weingartner enters again in the scene before the church, and Valentine meets his doom with an orchestral climax in the doric mode. The instrumental revels of the Walpurgis Night are characteristic, though some-

Part 11 begins with an effective prologue, and the song of the spirits wins well-deserved admiration. The Helena music is also noteworthy, while the Classical Walpurgis Night is built up into a broad tone-picture. Gentler in style is the Euphorion music, while the Chorus Mysticus forms a finale of expressive tenderness. As a whole, the work is well worthy of its great subject.

"A Notable Festival."

The annual German Tonkunstlerfest (Op. 44 of the society), took place this time at Munich. Hermann Bischoff's "Tanzlegenden" came early in the proceedings. Klose's "Ilsebill" followed, a fairy opera that leans to symphonic effects. Max Schillings' "Moloch," which ended the stage proceedings, brought in scenic display and grandiose orchestration. Paul von Klenau contributed a symphony in F minor, refreshingly free from program or problem. Another work in the same form the shepherd Lel. He forsakes her chill beauty for came from the Dutch composer Jan van Gilse. who has put himself publicly on record in protest against

state of things rather inconsistent with the no-pro-

Hausegger, the melodious, the inspired, presented "Sonnenaufgang," a "Song of Freedom," after Gott-fried Keller, with mixed chorus and orchestra. "Der Goldene Topf," by Josef Krug-Waldsee, was a fantastic symphonic poem based on a tale of Hoff-mann. In the same form was Karl Bleyle's gloomy "Flagellantenzug." Ernest Schelling was represented by a Suite Fantastique for piano and orchestra. The second part of the "Mass of Life," by Fred Delius, bore witness to the high position already attained by that English composer. The chamber concerts included an octet by Marteau, string quartets by Lederer and Pottgiesser, piano pieces by Walter Braunfels, and songs by Kampf, Schindler, and Vollerthun.



RIMSKY-KORSAKOV

Russian Music in Paris

The Russians have captured Paris! Moussorgsky invaded the Opera, where he was received with acclamations, while Rimsky-Korsakoff took Opéra-Comique by storm. In the former, "Boris Godunoff" was given with admirable setting and an excellent cast, Chaliapine in the title rôle being especially worthy; while at the latter theater "The Snow Maiden" was greeted as the greatest success

Boris Godunoff, we gather, is a candidate for the czarship, and is offered that position by the delegates from the Russian convention. He has committed the trifling indiscretion of murdering Dimitri, the rightful heir, but decides to accept, and places himself in the hands of his friends. The monk Pimenes tells Otropiew of the murder, but before the latter can make use of this in the opposition press, Boris is crowned with honor and glory, at the Kremlin, and the first act ends.

Otropiew is in love with Marina, whom he woos at the castle of Sandomir. She persuades him to pose as Dimitri, claim the crown, protest the credentials of the delegates, and get the Democratic members of the Douma to impeach Boris. The latter is living happily in the bosom of his family, but this news overwhelms him, and he sees visions of his murdered victim. In the third act, the false Dimitri rouses the populace; but he is finally condemned by the Douma. Boris, however, has been driven mad, and dies a raving maniac.

The music to this episode from the bloody page of Russian history is clear, fluent and full of national color. The coronation is grandly handled, while the fury of the mob furnishes another strong scene. In more quiet vein are the love duet and the affecting family scene, while the ravings of Boris are powerfully portrayed.

"The Snow Maiden" has for its title rôle the daughter of old Winter and the Spring Fairy. She cannot feel love, but is nevertheless charmed by a more earthly love. This rival, Koupava, had been betrothed to Misguir, but the latter had left herthe program idea. But this symphony (his third) on seeing the Snow Maiden. These troubles come was called "Erhebung," and had a soprano solo, a before the king, but the Maiden demands of her shed by their general conclusions.

mother the power to love, and in the warmth passion her snowy frame melts away,

The work is naturally melodic in effecta trifle long for its simple subject, but every charming. Especially attractive is the tale Snow Maiden, in the prelude, told to the birds the Spring Fairy. Other beautiful numbers are Shepherd's Song, the Snow Maiden's aria, an duet with the king. Here, again, are many song effects of the daintiest character

Important New Music,

In Germany, Humperdinck is remodeling "Königskinder" for a New York production is applauding Reynaldo Hahn's symphonic "Prométhée Triomphant." In Barcelona, Pol "Glosa" won a triumph at the festival of the Catala. It is a large work, a "Fête Jubiline" orchestra, soloists, choruses and organ. In Smit land, Gustave Doret gained success with his riette," while "Les Jumenaux de Bergame," by croze, was well received in Brussels. In l Don Giocondo Fino is rivalling Perosi with oratorio, "Naomi and Ruth."

Financial developments intervene. Sonzogni others are forming a theater trust in luly Argentina to prevent good singers from leaving the United States. Norway refuses to a Syendsen the musical pension that Grieg held his fellow musicians have agreed to give him anyway. Sweden imposes a tax of five per to the gross receipts of foreign singers, evidently ing vocal music as an infant industry.

In England, Ethel Smyth complains that a theaters will not give English operas, even the they are often performed in Germany. But ber Cornwall work, "The Wreckers," already p given in concert form, bids fair to be a great cess. Cast in the continuous style we call nerian, it abounds in pleasing effects. Rosa march, in an interview, says there is no real; tinctive English folk-song, and no English st is to be expected. Gerald Cumberland rates W Wallace and Dr. Walford Davies as the only distinctively British composers to-day. paper says that the chorus at the Franco-B Exposition "sang a madrigal" "unaccompant music." This is even more radical than comsongs wthout words.



RIMSKY-KORSAKOV.

(1844-1908.)

One of the most noted of Russian composiour day closed his eventful career June 2 In 1861 he attracted the attention of Bala Kimsky-Korsakov (frequently spelled R Korsakoff) was born at Tikvin, (governme Novgorod), Russia, May 21, 1844. He was inally intended for the naval service, and part education was obtained at the Naval Ins St. Petersberg. His love for music, howe came very strong and he was fortunate in secured pianoforte instruction from fine to In 1861 he attracted the attention of Balon who although a self taught musician was of great musical ability and one who was respected and admired as a pianist, compose

Rimsky-Korsakoff produced his first in 1865. Shortly thereafter he was appoint fessor of Composition and Instrumental famous St. Petersburg conservatory. It became inspector of the Marine Bands (In 1874 he became director of the free music at St. Petersburg and directed ma certs. In 1886 he became conductor of the

Symphony Concerts. He composed several operas, which known to the American public through selections occasionally performed by symphony orchestras. His symphonic and concertos are quite frequently heard in cities. His music is characterized by great exotic, melodic charm and remarkable effect

"One must have associated with men genius to comprehend how their conven ences the development of our peculiar

Conflicting Rhythms

By FREDERIC S. LAW

ONE of the most perplexing things for the teacher two against three, e. g.: to teach and for the pupil to learn is the playing together of conflicting rhythms, such as two against three, three against four. These and more extended rhythmic irregularities abound in modern music, but only the former will be considered in this connection. If these are mastered the student will hardly find the larger and more intricate groups of insurmountable difficulty; they are, indeed, the sole means by which the latter may be successfully attacked.

I have found it best to begin with a preliminary training of the rhythmic sense away from the piano. For instance, take the most common of conflicting rhythms—two against three. First let the teacher and pupil together clap hands in the following

rhythm at a tempo of about] = 60:

until the latter has acquired perfect freedom in going from one to the other. After an explanation of the mathematical proportions of the two groups to each other, that is-one and a half of the triplet notes to one of the eighths-take up the following

figure: When this rhythm has been well

established, let the teacher clap in eighths, the pupil The syncopated effect of the second eighth will have a tendency to throw him out, but both must continue until the two figures are given with perfect steadiness As an aid to this the much-despised "and" may be called into service, e. g., "one, two and three," the and marking the entrance of the second eighth, Then tie the second sixteenth to the first so that the figure becomes practically a triplet, and the strokes

After the pupil can execute the triplet with precision, let him take the eighths while the teacher claps the triplet. If his rhythmic sense is strong he may even essay to combine both groups himself by tapping them together, one in each hand; but this is rather difficult and generally better deferred until they have been worked out at the piano. In doing this the simplest possible technical figures are best, something which the fingers can execute almost automatically, so that the attention may be concentrated on the chief point at issue. I find the following exercises to bring the desired result with but comparatively little difficulty, though others similar in character can readily

will be heard in the desired relation:



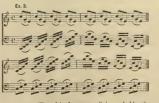
In this way the problem is reduced to its simplest terms and the correct rhythms secured without the distraction and confusion which are almost inevitable in attempting to put them into execution on the piano itself at the very first.

In attacking relations more complex than those of twos and threes I adopt a different plan. When t is a question of larger groups the mathematical proportions involved become so much more intricate that it is simpler and easier to disregard them entirely and to combine them by trusting to the unifying effect of the accent which they have in ommon. Thus in the case of three against four the common multiple is twelve. This calls for a division of each triplet note into four equal parts and each sixteenth note into three: Though some authorities advise this, it will be readily seen that such a scheme is far more complicated than the multiple of six used in the case of

cal plan is to take in each hand a technical group having a accent which is always strongly market given to the same finger, and after practic ing them sena rately to combine them, concentrating the attention on the accent and ignoring the remaining notes so far as possible, thus: (Ex. II.)



Afterward the arpeggio may be carried through its various positions, c. g.: (Ex. III.)



Chopin's "Fantaisie Impromptu" is probably the most familiar example of this rhythmic peculiarity. This work can hardly be mastered in any other way than by study of the coincident accents common to both groups. Less known is the same grouping in his beautiful posthumous ètude in F minor, in which it is reversed, the fours being given to the left hand and the threes to the right. Another posthumous étude, the one in A flat, gives practice in the playing of two against three. - Many similar irregularities can be found in Chopin, e.g., three against five in the two nocturnes, Op. 32, No. 2 (A flat), and Op. 55, No. 2 (E flat), and in the latter, seven and eight against three, seven against six, etc. He developed this species of ornamentation, which had been previously employed by Hummel and Field; he gave it warmth and a more intimate character by a subtle infusion of chromatic and enharmonic elements. What Liszt in his biography of Chopin calls "minute groups of interpolated notes, which fall like a colored dew upon the melodic figure," makes the formal arabesques of the older masters seem cold and artificial.

Mendelssohn's "Song Without Words" in E flat, No. 20, is an admirable study in the playing of two against three. Still more ingenious is Saint-Saens' "Etude de Rhythme," Op. 52, No. 4, in which he dissects this particular difficulty, so to speak, and adds to the perplexity of the student by continually shifting the even and the uneven groups from one hand to the other. It is also exploited in Grieg's 'Notturno," Op. 54, No. 4, with the additional characteristic peculiarity of syncopation in the accompanying triplet groups. Since the eighths and triplets are often assigned to the same hand, the resulting hardship to the player can be readily imagined.

The most complicated rhythmic construction, however, of which I have any knowledge is a little known étude by Ferdinand Ries, the pupil and known etude by rerdinand kies, the pupil and friend of Beethoven. I found it in Damm's "Weg zur Kunstfertigkeit," a remarkable anthology of studies that I had had for years, but there were no indications of opus or number, nothing to give a clue to its origin. It was a gratification, therefore, on reading the German edition of Schumann's complete writings, mainly reviews from Die Neue Musikalische Zeitung, to come across a mention of

this particular study, with which I shall close after giving a few extracts from the work itself. It seems worth while to do this in view of its originality and uniqueness of structure.

It is built up on a melody of sixteen measures, which is first given in simple form and then repeated four times, each time with a new rhythmical figure. The first variation is the introduction of triplets, the bass keeping its original movement in quarter



Then the theme is inverted and with its accompanying triplets appears in the bass, while a courter melody accompanied by sixteenths takes its place in



This is bad enough, but it is exceeded by the next variation, which shows the melody in its normal position accompanied by sextolets, while the bass moves in eighths and sixteenths.

The coda is short, but contains still further com-plications in the shape of triplets and quarter notes n the bass against sextolets and eighths in the

It was in 1836 that Schumann wrote the follow-

"I remember with pleasure the day, more than ten years ago, when this set of studies (Six Exercises, Op. 31, by Ferdinand Ries) first fell into my hand. They all seemed formidable, insurmountable, particularly the one in D, in which eighths, triplets and sixteenths are built up one over the other. My teacher remarked that it was ten times easier to compose it than to play it, but I did not fully understand him at the time. Now, so far as the difficulty is concerned, I have changed my opinion of these studies; my esteem for them, however, has remained

MUSICAL LIBRARIES.

THERE is a musician located in a comparatively small town in the northern part of New York State who has been unusually successful as a teacher. Most city musicians would refer to him as "buried," "immured" or "lost in the woods," That is a pleasant little way that city musicians have of patronizing their country brothers. This musician, however, was anything but "buried." He conducted his professional work in such a way that the pupils began to realize that they had advantages they could not secure from teachers in many large cities. The "buried" teacher also soon came to a realization of this and he accordingly raised his rates until they were on a par with those charged by the best teachers in the nearest large city

One of the advantages this teacher offered to his pupils was a remarkably excellent free lending library of standard musical books and standard musical classics. His music was carefully bound with strong paper covers and was catalogued by the card-record system so that he could lend a pupil a piece without any risk of not having the piece returned through neglect to remind the borrower.

The music teacher should take a pride in possessing a really good library. If you do not already boast of one you should at once devote a part of your monthly earnings to its acquisition. Start with a few choice volumes of favorite works and with the habit once started you will soon be amazed how many useful works you will acquire and at the same time the expense will be hardly noticeable.

PIANO LESSONS BY GREAT MASTERS

BY EDWARD BURLINGAME HILL

V-FRANZ LISZT

has been made to trace the consistent growth of technique and interpretative perception as exemplified in the works and the individual performance of the commanding masters of each period. The successive influences of Couperin, Rameau and Emmanuel Bach, representing the early instrumental epoch; the classicists, Haydn, Mozart and Beethoven; the romanticists, Mendelssohn, Schumann and Chopin, have been considered in turn. If composers of lesser talent were dismissed with a passing mention, in spite of their evident contributions to the advancement of pianistic art, it was owing to the necessity of limiting this brief discussion to the chief figures of each period rather than to follow this progress

In Franz Liszt we have not only the most important figure among planists in the nineteenth century, but a universal genius, who summed up in that Liszt knew at least two sonatas and the d'une Source.' I was nervous and played ladie. himself the whole development of piano playing since the invention of the instrument. While it will be impossible here to trace his evolution as an artist, even to mention the most striking events of his broad and unparalleled career, it is significant to note that, as a boy, the foundation of his training was received from Carl Czerny, himself a pupil of Beethoven. And inasmuch as Beethoven was himself an avowed disciple of Emmanuel Bach, that Liszt derived his pianist pedigree from the very sources from which piano playing sprang.

Furthermore, Liszt's comprehensive mastery of piano technique, his unsurpassed contribution to its development is so extensive and so thoroughly recognized as to need no further expansiveness on subject. At the same time, extraordinary as his achievements were in this direction, they pale before the splendor and transfiguring eloquence of his power as an interpreter. It is this double capacity as technician and revealer of the intimate message of music that makes his mission so com-

Early Descriptions of Liszt.

A fascinating account of Liszt as a youth is given by Wilhelm von Lenz (the celebrated author of Beethoven and his Three Styles," etc.), in his volume "Great Piano Virtuosos." While picturesque and readable to a degree, von Lenz is not always accu- the very spirit of music in you. He doesn't keep rate, but the personal flavor is undeniably there. Describing his first visit to Liszt at Paris, in 1828, he says: 'In Liszt 1 found a pale, haggard young man, with unspeakably attractive features. He was reclining on a broad sofa, apparently lost in deep reflection, and smoking a long Turkish pipe." Liszt's most authoritative biographer, Lina Ramann, declares that Liszt did not smoke at this period of

'Three pianos stood near. He did not make the slightest motion when I entered—did not even seem to notice me. When I explained to him, in Frenchat that time no one presumed to address him in any first one was so extremely difficult that it cost me all other language—that my family had sent me to Kalkbrenner, but that I came to him because he dared to play a Beethoven concerto in public-he seemed to smile; it was, however, like the glitter of dagger in the sunlight." Liszt asked von Lenz to play to him, and for the purpose of trying his mettle directed him to a special piano made with an incredibly hard action. Von Lenz began Weber's "Invitation to the Waltz." "Liszt immediately asked: 'What is that? That begins well.' 'I should think it did,' I answered; 'that is by Weber!' 'Has he if did, 'I answered; that is by Webel: statumed, great deal and showed off all his powers. It was the 'Here we only know his "Robin des Bois" (a first time I had heard him, and I don't know which mangled version of "Der Freischutz"). 'Certainly he was the most extraordinary—the Scherzo with its anyone else, was my equally surprised answer. I carry in my trunk, I continued, two polonaises, two rondos, four variation numbers, four sonatas; one of the sonatas, which I studied with Venrstaedt in One of the solution, which is all lovely women smile inexpressibly beautiful—in it all lovely women smile living form, and you saw it heretime they are at last Lisst burst out with, You cone form

In the preceding papers of this series, an attempt pare with it for the piano, believe me.' I spoke from my heart, and so convincingly that Liszt was strongly impresssed.

"Presently he said in his most winning tone: 'Please the first time in my life I will give lessons-to youbecause you have introduced me to Weber's piano

tation to describe his lessons with Liszt. He brought him the "Invitation to the Waltz" and the A flat major sonata. Liszt was delighted with these notes on the table, so he can see you want to plan at pieces. He analyzed them; picked them to pieces sit down. He takes a turn up and down the room loss technically, tried all manner of varieties of phras-ing in a word assimilated them technically and call on you. We bring the same piece to him but on interpretatively with the searching comprehension and but once play it through, of a genius. Here again Lina Ramann asserts "Yesterday I had prepared concert-piece with orchestra by Weber before was not to be put out, however, but acted as if he came to Paris. Thus much of the romance thought I had played charmingly, and then he sates of you Lenz's account evaporates, but doubtless he may have shown Liszt pieces by Weber which he had not known before, and fanned his enthusiasm for Weber into a more ardent flame. Throughout his life Liszt's partiality for Weber was pronounced, and his editions of Weber's piano works testify abundantly to his sympathy and appreciation of that master's brilliant and poetic romanticism

Miss Amy Fay's Notes.

By far the most discriminating account of Liszt as a teacher is that given by Miss Amy Fay in her entertaining book "Music Study in Germany." series of letters has not only gone through many editions in the United States, it has been translated nto German, and recently it has appeared in a French version with an introduction by the eminent composer, Vincent d'Indy.

At Miss Fay's first "lesson" with Liszt she brought him Chopin's D minor sonata, and his attitude toward his pupils was well indicated in her description. Nothing scould exceed Liszt's amiability, or the trouble he gave himself, and instead of frightening me he inspired me. Never was there such a delightful teacher! and he is the first sympathetic one I've sticks there. Music is such a real, visible thing had. You feel so free with him, and he develops nagging at you all the time, but he leaves you your own conception. Now and then he will make a criticism, or play a passage, and with a few words give you enough to think of for the rest of your life. There is a delicate point to everything he says, as subtle as he is himself. He doesn't tell you anything about your technique. That you must work out for yourself. When I had finished the first movement f the sonata, Liszt, as he always does, said 'Bravo.' Taking my seat, he made some little criticisms,

and then told me to go on and play the rest of it. "Now, I only half knew the other movements, for the the labor I could give to prepare that. But playing to Liszt reminds me of trying to feed the elephant in the Zoological Garden with lumps of sugar. He disposes of whole movements as if they were nothing, and stretches out gravely for more! One of my fingers fortunately began to bleed, for I had practiced the skin off, and that gave me a good excuse for stopping. Whether he was pleased at this proof of industry, I know not; but after looking at my finger and saying 'Oh!' very compassionately, he sat down and played the whole three last movements himself. That was a wonderful lightness and swiftness, the Adagio with its depth and pathos, or the last movement, where the whole keyboard seemed to thunder and lighten.

"There is such a vividness about everything he plays that it does not seem as if it were mere music you were takes, not in the notes, but in the rhythm. General, Command the visite of Software and Software and Software at Conce-tis in A flat major—you can't imagine how and eyes. It gives me almost a chocked feature of the software and testing before your face and eyes. It gives me almost a chocked feature and play like that! and then he well

spirits. Oh, he is a perfect wizard! It is as interess. to see him as it is to hear him, for his face chan with every modulation of the piece and he looks ever as he is playing. He has one element that is no captivating, and that is a sort of delicate and 6 mirth that keeps peering out at you here and the It is most peculiar, and when he plays that was a most bewitching little expression comes over his is It seems as if a littl spirit of joy were playing by and go seek with you."

Liszt's Teaching Methods

His very method of teaching was far removed from the conventional; there was nothing of the set, define a master, and cannot be treated like one. Hei monarch, and when he extends his royal scentre in necause you nave introduced me to weber's plano music, and because you did not allow yourself to be discouraged by the hard action of this plano." * * * to play anything for you. no matter the plant of the plant o Von Lenz continues at too great length for quonot, you must content yourself with a few remains You cannot even offer to play yourself. You law no

"Yesterday I had prepared for him his 'Au Bri and played the whole piece oh, so exquisitely! It make me feel like a wood-chopper. The notes just seemed ripple off his fingers' ends with scarcely any perceptile motion. As he neared the close I remarked that the funny little expression came over his face which is always has when he means to surprise you and it suddenly took an unexpected chord and extemporari a poetical little end, quite different from the will one. Do you wonder that people go distracted on

A remarkable feature of Liggt's teaching was h power of unusual and vivid illustration. "Even thing that Liszt says is so striking. For instant in one place where V. was playing the melody ratio feebly, Liszt suddenly took his seat at the piano at said, 'When I play, I always play for the people the gallery, so that those persons who pay only groshen for their seat also hear something began, and I wish you could have heard his The sound didn't seem to be very loud, but it wa penetrating and far-reaching. When he had finished he raised one hand in the air, and you seemed to 8 all the people in the gallery drinking in the soud That is the way Liszt teaches you. He presents a idea to you, and it takes fast hold of your mind and him that he always has a symbol, instantly, is material world to express his idea."

This same vividness was also a prominent attribut of his playing. "When Liszt plays anything P thetic, it sounds as if he had been through eve thing and opens all one's wounds afresh. All the one has ever suffered comes before one afresh." "I've never seen Liszt look angry but once, but the he was terrific. Like a lion! It was one day see a student from the Stuttgardt Conservatory attempt o play the Sonata Appasionata. He had a good dea of technique, and a moderately good conception it; but still he was totally inadequate to the work and, indeed, only a mighty artist like Tausig Von Bülow ought to attempt to play it. It was hot afternoon, and the clouds had been gathering for a storm. As the Stuttgardter played the optim notes of the sonata, the tree tops suddenly wi wildly, and a low growl of thunder was heard tering in the distance. 'Ah,' said Liszt, who standing at the window, with his delicate quicker of perception, 'a fitting accompaniment.' had only played it himself the whole thing have been like a poem. But he walked up and the room and forced himself to listen, though could scarcely bear it, I could see. A few times pushed the student aside and played a few bars self, and we saw the passion leap up into his like a glare of sheet lightning. Anything so nificent as it was, the little that he did play, startling individuality of his conception, heard or imagined. * * *

The Stuttgardter made some such glaring interpressibly beautiful—in it is not not a possible of the property of the pr at once—it is in A nat imagor—you can't imagore now thim, and it seems as if the air were peopled with seemeral. He was like a thunderstorm himself.

frouned and bent his head, and his long hair fell hours full, try your best to rearrange them and to get absolutely finished in all the various lines indicated like a beaten hound. Oh, it was awful! If it had been I, I think I should have withered away entirely, for Liszt is always so amiable that the contrast was all the stronger. 'But this does not concern you,' said he in a conciliatory tone, suddenly stopping himself and smiling, 'play on.' He meant that it was not at the student but at the conservatories that he had been angry."

One glimpse of Liszt as a concert player is too characteristic to be omitted. "This week has been one of great excitement in Weimar on account of the wedding of the son of the Grand Duke. All sorts of things have been going on, and the Emperor and Empress came on from Berlin. There have been a great many rehearsals at the theatre of different things that were played, and, of course, Liszt took a prominent part in the arrangement of the music. He directed the Ninth Symphony, and played twice himself with orchestral accompaniments. One of the pieces he played was Weber's Polonaise in E major. and the other was one of his own Rhapsodies Hongroise. Of these I was at the rehearsal. When he came out on the stage the applause was tremendous, and enough in itself to excite and electrify I was enchanted to have an opportunity to hear Liszt as a concert player.

"The director of the orchestra here is a beautiful pianist aud composer himself, as well as a splendid conductor, but it was easy to see that he had to get all his wits together to follow Liszt, who gave full rein to his imagination, and let the tempo fluctuate as he felt inclined. As for Liszt, he scarcely looked at the keys, and it was astounding to see his hands go rushing up and down the piano and perform passages of the utmost difficulty, while his head was turned all the while towards the orchestra, and he kept up a running fire of remarks to them continually You violins, strike in sharp here; you trumpets, not too loud there,' etc. He did everything with the most immense aplomb, and without seeming to pay any attention to his hands, which moved of themselves as if they were independent beings and had their own brain and everything! He never did the same thing twice alike. If it were a scale the first time, he would make it in double or broken thirds the second, and so on, constantly surprising you with some new turn. While you were admiring the long roll of the wave, a sudden spray would be dashed over you and make you catch your breath! No, there never was such a player! The nervous intensity of his touch takes right hold of you."

Among the many interesting details as to the personality and musical teaching of Liszt, the foregoing are perhaps the most striking among many instances. The consideration of the æsthetic side of Liszt's teaching and the results which he attained will, for lack of space, have to be postponed to another in-

UNDESIRABLE PUPILS.

BY CHARLES E. WATT.

THE lazy pupil, the pupil whose environment is not right and the unmusical pupil have been discussed time out of mind and are very generally conceded to be "undesirables." This, however, is not a foregone conclusion, and the energetic, resourceful teacher may find something in almost any specific case which he may use as a lever to move these

pupils over into the desirable class. The lazy pupil is usually disheartening enough, but at necessarily entirely hopeless, for ofttimes he is talented and almost always he has a solidity and a repose which go a long way toward good piano playing if only he can be aroused enough to induce him to put a little enthusiasm in his work—it is hard work for the teacher to supply all the enthusiasm. but if he will do so persistently at first, and will also teach the correct principles of piano playing at the same time, he may hope, with reasonable degree of certainty, that in course of time the pupil will himself acquire some vivacity and some spontaneity in his work. It may be a very long time in coming, butusually, it will come.

Then, for the pupil who is improperly placed there must be exercised an infinity of patience and there must be a continual effort on the part of teacher and Pupil to correct the conditions. If time is the element that is lacking, then one must learn to conserve every minute-if sacrifice is necessary in order to do this,

a definite practice period—even if you have to forego some of the pleasures that you think necessary, it won't hurt you a bit in the long run, and you will find that the foundation you are laying in your youth will be a mighty help to serious study later on. If you are at work in the daytime and have only your evenings and holidays for music study, don't get discouraged, but simply make an everlasting effort to cut out as many inessentials as you can, and to sacrifice as much as you possibly can, consistently with your health and your other duties, to your

In both these cases the teacher has much to do besides the mere giving of good lessons, for in the case of the lazy one he must use all his powers of persuasion and also his authority to the end that the pupil shall do the best he can, and in the case of the one who has multiplied interests and circum scribed time the teacher must exercise the most heroic patience and an endless ingenuity of suggestion as to the way in which every moment may be made to count. The unmusical pupil is almost a hopeless proposition to the young teacher, and in fact is the problem, the solving of which proves conclusively whether or not there is pedagogic ability. There are ways to develop the ear, the eye and the general musical sense, but they are not the ordinary everyday ways of teaching nor are they easy of application.

The pupil who is untalented and at the same time has no desire to learn to play the piano is of no use to any teacher, and his reformation is so rare as to be regarded almost in the light of a miracle when it does occur, but the untalented pupil who really wants to learn-and there are many such-should never be regarded as undesirable, for he his limitations what they may, there is always a sure way of correcting them, and his evolution and growth should be a source of delight to any teacher who is really gifted with the teaching sense.

The Dilettante. There are, however, a few other classes of pupils

who are undesirable piano pupils usually, and strangely enough one of these is the young lady who is gifted with a good voice and is thoroughly in terested in vocal study, but who wants to "play well enough only to do her own accompaniments pupil will hardly ever look at piano playing from a proper standpoint, and incredible as it may seem her worst fault is that she will not consider it a fact that in piano study tone quality is just as essential as it is in singing. Whatever she does at the piano she wants to do in a hurry, and she will not think sufficiently or practice technic assiduously enough to make of herself even a tolerable pianist, and surely it is nonsence to talk of "accompanying" unless one is a fair pianist from every possible standpoint. Exceptions there are to this rule as a matter of course. and there have even been some cases where good singers were also concert pianists, but the general rule gained from many years' practical experience time the thought governing their work may change so that they will be

Another whose advent is not a joy to the conscientious piano teacher is the pupil "who only wants to learn to be an accompanist"—and expects that a few piano lessons will accomplish that result. Now, as a matter of fact he who wishes to be a thoroughly onvincing accompanist must be a musician of the broadest gifts and the greatest culture. He must have a general knowledge of every kind of music, he must understand something of the limitations and the qualities of the violin, the voice, the organ, the orchestra and every other way in which music is produced. He must be a practical theorist, understanding Harmony, Analysis, Composition, and even History and Literature of Music—he must be an expert sight reader and have a perfect knowledge of all styles of music composition, besides an unfailing taste which is great enough to compass religious music, opera, ballad singing, humorous and every sort of characteristic composition, and-in addition to this he must be a fine pianist. He should come to the piano teacher therefore merely to learn piano playing and he should knuckle down to it with even greater earnestness than if his purpose were to become a teacher of piano or a concert pianist—and in addition to his work in the piano studio he should take up a dozen lines of study and research which will the sacrifice must be made willingly and persistently. make him proficient in the various lines the accom-If you are a school girl and seem to have all your panist needs to pursue. He need not of course be its controlled by reason a

before he can begin to play accompaniments, and in fact one of the things he simply must do is to gain the experience that comes from actual accompanyingbut he must, if he intends to eventuate into a good accompanist, begin the study of all the lines noted and keep them up persistently until his knowledge is complete in all of them.

Other "undesirables" there are in plenty: the pupil who is full of false ideas about "methods," the pupil who loves to brag about how "easy it is" and how very little she must practice, the dilatory, the slovpiano practice, and your reward will be sure and enly, the saucy and the inconsiderate—these and many more, all of whom are specially provided as a means of discipline for the hard-working teacher and whose mastery ensures satisfaction in this world, if not a crown of glory in the next.

DEVELOPMENT OF MUSICAL FORMS.

BY L. V. FLACIER

Many devices were and are employed by the great omposers to make their music definite and coherent. The "leit" or leading motives of Wagner, consisting of only a few notes, repeated in different keys, conveying certain ideas or expressing certain emotions, are the latest and most successful of these

Instrumental music at first was only vocal music played instead of sung. Scarlatti established the operatic "aria form," which eventually became as wearisome as the previous formless recitative, and was of the same indefinite nature.

Dancing and gesture, the two great incentives to the construction of rhythm, gradually developed musical form, leading to the adoption of the move ments which laid the foundation of the sonata and symphony. The Italians were the inventors of musical forms, but the Germans developed them as a means of expression and applied them to their true artistic purposes. Haydn and Mozart, gifted with marvelous instinctive inceptions, strove to secure perfection of form and appropriate orchestral color, but Beethoven secured the highest degree of emotional expression.

Yet there is a preponderance in his works of the sonata form which we do not find in the compositions of the later masters. Berlioz never wrote sonatas. Chopin could not be restricted by form. His sonatas were only so in name. Schumann was independent of the influence of the sonata form.

Mendelssohn was least known by his sonatas. His six sonatas for the organ are among the greatest of the works for this instrument, but the design and harmonious treatment are unlike the old forms. Among the more modern writers we find few sonatas. They are not the type of the instrumental music of to-day. We are now able to enjoy a complexity of harmony which to our forefathers would have seemed incoherent.

The Symphony.

Haydn is regarded as the creator of the symphony, which is the highest form of instrumental art now known.

The development of the symphony from the time of Philip Emanuel Bach to that of Schumann was exceedingly rapid. In the earliest symphonies we find the rhythmic element and the unisons predominate in the first movement. The melodic element is almost entirely wanting. Haydn added the second and contrasting theme and worked out the middle part of the first movement in a style of free fantasy, The form thus established by Haydn was used by Mozart with few variations.

The symphony attained its highest perfection through Beethoven, though he did not appear as an innovator or revolutionist until he wrote his third symphony. From the fifth to the ninth we find a different conception-a different melodic structure. The ninth symphony, which the first players called impossible, is considered the greatest of all instrumental music. Beethoven had the world of sounds under his control. The grand finale, with its extensive forms and colossal intensity, is found first of all in Beethoven. He stamped his own individuality

"IT is by the study of mathematics that I have succeeded in achieving a complete mastery over my ideas; by this means I have subdued and tempered my imagination, which used to overpower me; and, now that it is controlled by reason and reflection, it has doubled BY ALEXANDER HENNEMAN



ALEXANDER HENNEMAN

Alexander Henneman of St. Lonis, Mo., received his general education at the St. Lonis University. His musical education as systematically controlled the musical education was systematically possible to the declared of Musical Education and Confederation of Musical Education and Confederation of Musical Education, and the same time making researches in the libraries, galleries and museum of London tendence of the Confederation of the Confederation

Much has been said and written about bodily poise, and the impression is gaining ground that in cor-rect poise we gain an efficient aid in controlling the organs and members which we use in playing and

There is another poise as important and the loss of which acts so treacherously that the study of its nature and character is of greatest benefit. It is mental poise.

If you enter a dark room and turn on the light without any definite planning as to your movements or the number of steps required to reach the electric switch, you will find that you never miss the button. If, however, entering the room the thought comes to your mind that you must calculate how to reach that button, you are almost certain to miss it. In the first instance mental poise has not been dis-

All muscular actions are primarily mental impulses. An impulse comes into the mind, the wish to transform that impulse into action effects the nerves; these in turn agitate the muscles which by increased circulation gain energy and power to perform the act. This process takes place in every physical act be it heightening to the tension of the vocal chords. dropping the little finger on the piano key or lessening the bow pressure on the string.

This being the ease we note that the beginning of all muscular effort is found in the brain. If there a disturbance takes place, the nervous and muscular action must necessarily be ineffective and faulty. For example, take the chromatic octave passage in contrary motion in the sixth rhapsody by Liszt or any similar passage. If the pianist has practiced these and has mastered them ever so well, even played them successfully in public, if his mental poise be disturbed just as he comes to this part, no digital surety, no knowledge of harmony, nothing will save him from disaster. A sudden fear, a disturbing thought disturbed his mental poise

The vocalist has the same experience and with commencing the song,

him it is as great a bugbear. His voice is the instrument he must both mold and perform upon, and the slightest lack of confidence, the least disturbing element in his mental condition at a difficult passage instantly disarranges the vocal organ.

Boys have an intuitive understanding of the power of mental poise as we see in their heartless manner in which they aggravate the boy attempting a difficult shot in the game of marbles by calling out, "You can't hit it," and by mind-disturbing suggestions try to upset the mental equilibrium of the player, knowing that thereby they upset his muscular equilibrium

Arditi's Amusing Wager.

Arditi, the well-known conductor, cites an interesting case of a famous Spanish tenor with whom he bet on the afternoon of the night's performance, that on account of the tenor's loud talking and shouting he would not be able to sing high C in the Huguenots that night. When the opera began both Arditi and the tenor had forgotten the afternoon's argument. In the tenor aria Arditi suddenly remembered the foolish bet, and in fear and trepidation that the tenor might lose confidence, looked up at him with frightened face. The tenor was singing gloriously until he saw the scared face of the conductor across the footlights, just before the climax. That sufficed! His mental poise was gone and high C with it. He had such positive control of the high notes, however, that the thing struck him as ludicrous and he burst out laughing before the audience which good-naturedly joined in. His poise having been restored thereby, he advanced to the footlights, and demanding a repetition of the aria, sung it with great success. He was recalled seven times, every time producing an equally perfect high C.

How are we to gain and sustain mental poise? First and foremost, have your subject mastered. Be sure of every bar, of every word. That is the very first important requisite. Secondly, concentrate so deeply on the work in hand that other disturbing thoughts cannot creep in. Thorough concentration is invaluable, but must be gained in the practice hours if you expect to hold it before the

There are certain physical practices which aid in upholding mental poise. Among them is guarding against incorrect temperature in the waiting room, See that it is normal. It is better to be too warm than too cold. With some persons one hand and arm will be cold while the other is warm. This is impaired circulation caused by nervousness Counteract this, if you can, by the use of hot water which is not a means of warming the hands alone, but also most excellent in making the muscles and joints supple and responsive. For the singer there is no simpler and more effective cure for a slight throat condition than to drink a half glass of hot water shortly before the concert. It carries off the mucous, warms the surfaces, excites circulation and makes all parts flexible.

Controlling the Heart Action.

The next step will be to control abnormal heart action that usually precedes public appearance. This is best done by inhaling and exhaling with full lung capacity yet without strain. Slow, full breathing, rhythmically done, is a positive check to high heart pulsations.

Having thus conditioned all physical parts of the body we now come to the mind. Be convinced that your audience is friendly to you, for that is the only reason of its being there. It expects to be interested and entertained. It sacrifices time, personal comfort, and often money by coming to hear you. Meet it as a friend and it will respond in a similar manner.

Do not nervously review the coming piece nor try to think the fingering or bowing of that difficult passage or where the attack with the strange word comes in the song, but keep the mind free of such things by easy conversation on everyday matters until shortly before going out, when it is well to know the very first phrase or the first few words

The great actor, Talma, so fully realized the importance of poise that in order to prevent undue mental excitement or incorrect vocal pitch when he made his first entry on the stage, would in a matterof-fact voice, when his cue was spoken, ask of a neighbor, "What time is it?" and with this voice quality and inflection and in this normal mental mood step out and begin his work.

This was evidently not the method adopted by the busky iron-molder who was to make his first address in the self-culture hall. Instead of preparing his mind, he bunched up all his muscles just as when lifting heavy moulds through the day, and with the spirit of "do or die" he stamped forth, and with determined chin, blazing eye and stentorian voice opened his long rehearsed address with, "Ladies and Men!"

Modesty and Success.

Be modest. Be not convinced that the world has been painfully lingering in the depths of despond for the day of your grand entry on the stage. If you do, you will easily overdo and offend against Lamperti's famous advice, "Sing with a warm heart and a cool head."

It is this calmness that Hamlet demands of his players in his advice, "Nor do not saw the air too much with your hand (thus) but use all gently, for in the very torrent, tempest and (I may say) whirlwind of your passion, you must acquire and beget a temperance that will give it smoothness."

A vainglorious manner will rob you of mental poise and give the audience a repetition of the case of the lady elocutionist, who, flushed with coming victory, bravely entered on the stage but suddenly with frightened face stared at her audience and exclaimed, "Now I knew that just before I came out," and walked off, though her number was not the song. Her bodily poise was superb, her mental poise decidedly poor.

Having performed your duty in the practice hours before the appearance then let not every little error disturb and harass you. We are not judged by our poorest but by our best efforts. Beethoven is gauged by his ninth symphony, his last sonatas and quartettes, not by his "Bagatelles."

Audiences are Kindly Disposed.

Rest assured the audience does not note every error you make. Even the attentive musical crits: misses more slips than he discovers, and discovering a few he admits that, big or little, "we are all human." That old adage, "To err is human" holds to-day with the same force that it did centuries ago among the Romans. Honest effort always merits approbation. An audience feels instinctively if the performer is simply unfortunate or incompetent and careless and its decisions are made accordingly.

When at work on the platform try as much as possible to "tell your story." Even though it be a piece for the piano or string instrument, you have a mes sage to deliver. This is easier for the singer than for the instrumentalist who has no words to aid him. yet if the student forgets the mechanical process that have been explained to him in the lesson, gets the method and the thousand and one other things that harassed him while learning the conosition, and throwing all to the winds simply tell the audience his story, he will find mental point back of all his work. Before the public it is the vitalizing thought alone that should induce the more ments. These having become habitual by practice he must treat them as such and not then any mon think them out but leave all adjustments members and their muscles to those inexplicable unconscious processes of thought, termed "intuitive This can only be done if the acting brain centle are clear and at perfect balance. And since, function of the brain tends, within limits to be pe formed with the more facility the more frequently has been performed," it becomes necessary artist to make all movements so often that they are habitual, that is, "intuitive."

Famous Instances of Fine Mental Poise.

Then only can mental poise assert itself, for miles clear memory, supple and well-trained member every thing is ready for the test. Demosthered the rostrum, by his mental poise controlled his sh tering, stammering members into the golden medium that hushed into awe the noisy Greeks fore him and in his overpowering oratory held be spellbound. It was poise that sustained Judith

Holofernes into her hands, thereby giving her people many are charlatans, voice-ruiners! No one teacher courage to vanquish the enemy. It was again courage to vandarion the chemy. It was again aged prelate who, unattended, met Atilla before the walls of Rome and turned this "scourge of God" from a devastator to a friend and thus saved Rome from destruction. And in our own day we see mental poise in the famous order, "20 minutes for hreakfast" as Dewey called his ships behind Corregidor Island, knowing that the task of winning the battle of Manilla could be performed more pleasantly and just effectively after the meal. So throughout the musical production mental poise is the most necessary requisite of the conductor who with the complex score of a "Götterdämmerung," a "Parsifal" or a "Salome" before him keeps all forces in rhythmic, histrionic and esthetic balance. If the other members of the orchestra, cast and mechanical department preserve the same equilibrium a noteworthy production results. Should one be disturbed by the mistakes and slips that occur in every big production, no one can tell how the panic will spread nor when the fiasco that can always be traced to the loss of some one's mental poise will happen

TO A YOUNG GIRL OUT WEST.

BY T. C. EREUND

[The following article, by a well-known American musical water and editor, has attracted much attention in musical circles. It contains many truths which some of our readers will find it to their advantage to appreciate.—

You write me, little maid in the West, as you are in great perplexity. You believe you have talent for the stage, a good voice, a presentable appearance. In local musical affairs, you say, you have won more than ordinary success. You have had several teachers, you tell me, and have gone through terms at two conservatories. Your troubles are that you get so much different advice. Your teachers vary

so in their methods. Some tell you you should go to Europe-others tell you you can get all you need in this country. Often you come home from your lessons dispirited, your voice hoarse, all your energy gone; the wished-for goal seems so far off, especially as your means are limited. You see the modest fortune your father left you melting away. With your question you enclose me a photograph

and some clippings from the local newspapers. The photograph would indicate that you are a tall, handsome girl of from eighteen to twenty, with a face whose expression is sweet and amiable, but somewhat lacking in force. The newspaper notices are certainly kindly, but they are evidently written by persons without much musical knowledge or experience. Forgive me if I tell you that your case is but one of thousands. Now, what advice should a man like me give you, under such circumstances? Shall I tell you to abandon your ambition, become the gentle, loving wife of some good American, and the mother of children-and so fulfill woman's noblest destiny-or shall I tell you to persevere, and to the end? It is a hard question, indeed, to put to one who, like myself, knows what a professional singer must go through to win success. However, here are a few points, a few suggestions, which may be helpful to you, little Western maid, and perhaps, may be helpful to others. For I, myself, have been through the mill and have known your doubts, your distress, and have asked myself the very questions which you now ask me.

Personality and Natural Endowments.

In the first place, to be a really successful singer, it is not enough to have natural abilities, a good voice, a fine presence, training. One must become "personality"-that is, an intelligence developed by study of many things besides music: Art, Literature, the Drama, Languages. One must travel, see the world and, above all, get in sympathy with humanity-with its aspirations, its struggles.

Above all, one must suffer. Did not Goethe sing: "Who never are with tears his bread.
Who never through the sorrow-laden nights sat weeping on his bed.—
He knows Ye not, Ye Heavenly Powers!"

You can never fee! the inspiration of music sufficiently to be able to interpret it to others until you have been through the "Valley of the Shadow." Then, perhaps, you may be able to reach the hearts and minds of others. The song of the lark delights but it does not thrill us! Genius means workwork-work-and more work; suffering; and, above

all, self-denial—and for years, years! Now, as to singing teachers. There are many.

three days and nights and delivered the head of Some are sincere, able and helpful, patient; but that "personality," a great prima donna, has meant can prepare you for a professional career as a singer. One is good to place and develop the voice, but that is all. Another is good to teach music. Another can take a pupil already advanced, and study songs or operatic rôles; and, finally, there is the artist-man or woman-who, after a lifetime of experience, can impart the "nuances," the points," the knowledge of how to work up to a climax-and above all, how to work down from one, which latter so few know.

The Singer's Elocution,

Then there is the vital question of elocution. With half our singers we do not understand onefourth of the words they are supposed to sing, That is why one is always glad to listen to singers like Sembrich or Bispham, because their enunciation is so clear, so distinct, and because they always give "the spirit" of the composer.

It will be necessary for you, little maid, to learn to recite poetry-poetry with music in it, like that of Swinburne. You must learn to recite so well, so distinctly, that, without the aid of music, your listeners will hear the music in your voice and so become suffused, by your aid, with the story, the spirit of the poem

As to whether it is necessary in these days to go Europe for at least a part of one's education as a singer, emphatically it is not necessary. We have teachers and conservatories fully the equal, and in some cases the superiors, of anything there is in Europe to-day. It was not always so. Still a trip or two to Europe is a great education. It broadens the mind and cultivates the taste.

You write me that you are often discouraged, find your voice hoarse, tired, after your lessons. That is a good sign! All those who love their work and are sincere feel this. Emma Eames has said that she has been sometimes so discouraged before going the stage to sing one of her greatest rôles that she felt like running away.

The editor feels it, the actor, the painter, the composer, the statesman. Perfect self-confidence rarely seen in a great or conscientious nature. As to the hoarseness after the lessons! Here let me speak to you, little maid, with great earnestness. Nature imposes no penalty upon the rightful use of her powers." Indeed, she rewards with added grace, strength and beauty those forces which are properly and temperately used.

Fraudulent Teachers.

The singing teacher who, after a lesson, leaves the voice-when it has had half an hour or an hour's rest-hoarse, tired, unpleasant, is a fraud, and I care not what his or her reputation, nor what his or her honors or diplomas are. The speaking voice should become sweeter, stronger, as your singing education advances.

The teacher who develops piercing high notes and leaves the middle register flat, without strength or character, is a fraud. The teacher whose pupils develop a tremolo is a fraud, though some singers get a tremolo from singing music below, or more generally above, the natural scope of their voices, or they get it by forcing the voice.

Finally, there is the question of hygiene, the grave question of proper, healthful care of the body. The quality, the timbre of the voice depend largely upon good blood circulation and a good digestion. of the body means exercise, plenty of fresh air, cleanliness, careful diet, abstaining from late hours, from late suppers. from being in overheated rooms, especially where there is smoking; abstaining from eating rich foods, nuts which dry up the vocal chords-in a word, it means getting into training for the ordeal. It means "the simple life!" Adelina Patti would not speak above a whisper or receive callers on a day when she had to sing. She ate sparingly, drank but one glass of red wine. Some our world-renowned prima donnas rest in bed a whole day before and a whole day after some great effort-which seemed so easy to the audience. Karl Formes, the greatest basso of former years, and my godfather, told me that to preserve his voice-he lived to sing until he was eighty-he had to give up smoking and drinking. "The drinking," said he, "was hard, for I love a glass of good wine, but the smoking, oh. Lord, I have followed a man for a mile to get a whiff of his cigar!" David Belasco, playwright and genius, said the

other day: "No really great actress dissipates." Did you ever think, little maid in the West, what will be published in forthcoming issues.

in the way of luman effort to create? I do not mean merely in the effort of the woman herself. I mean in the efforts of all those who have belond her build up her career from its earliest stages. I mean more even than the teachers-I mean the critics, the newspaper men, who have recorded her struggles as well as her triumphs. I mean the dressmakers who made her dresses; the jewelers who made her jewels: the florists who provided her flowers: the artists who painted her pictures; the photographers who made the general public acquainted with her appearance.

Did you ever think how much the public itself contributes to the making of a prima donna? The money spent for seats and boxes, the fine clothes and jewels worn to add grace and beauty to the scene? Think of the struggles of the managerstheir disappointments. Think of the work of the other artists and the chorus, and the training of those artists and the training of the chorus; think of the work of the painters who paint the scenery; of the stage managers; of the scene shifters; of all the numberless employees in a great opera house, Think of it all-what it means, and the years through which these efforts last before we have that exalted personage, "a great prima donna of world-wide renown!" And it may all be lost in a

Transitory Greatness.

Did you ever hear the story of Etelka Gerster. most talented and beloved of singers, who reigned supreme, with a voice of absolute purity and matchless charm? Did you ever hear how, one night, when the Metropolitan Opera House was packed to welcome her, women wept and strong men a ghost of her former self—the voice gone? Have you ever given a thought to the prodigious memories of the great artists and how they must have studied and worked till they became so automatic in their rôles that they are enabled to sing them at a moment's notice, sometimes even without rehearsal with other singers with whom they have never sung before? I say this to you, little maid in the West not to discourage you, but to make you understand what is back of that triumph of the prima donna as she stands smiling before the footlights and receives the plaudits and the flowers of the audience. Do not envy her! She has come through the fire, and many others with her. Rather try and understand her. Try to realize what her success means. and that the day will come when her name may not be even a memory! Do not be misled to think that the road is easy and the goal near. If, however, your powers be not sufficient nor your endurance strong enough, nor the Fates kind enough to bring you this great reward-remember always that there are plenty of humbler places in the world where you may fill acceptably and honorably a position, earn your bread, give pleasure to those around you and do much because you bring, though it be only perhaps into sordid lives, beautiful musie!

Re Vourself

But if you have, we will say, little maid, the ability, the personality, the good teaching-if your endurance is enough, if you are, indeed, one of the "elect." and the Fates be kind to give you "opportunity"-without which, after all, you will be nothing!-then, let me pray you, as a pioneer in the work, as a man who, years ago, when such efforts were ridiculed, undertook to establish such a thing as a musical paper-let me pray you, I say, when you are winning your success, be not misled, as so many have been, to call yourself by some foreign, adopted name. Do not cater to the vulgar taste which would proclaim that there is nothing good except it come from abroad. Be your own true self. Sail under no false colors. Sing under the good American name under which you were born-as Clara Louise Kellogg and Anna Louise Carey did-as sweet Fannie Bloomfield-one of the world's greatest pianistes-plays to-dayl

Only those few, remember, have greatly moved the world by their song or their music, who gave themselves to their work with passionate, with utter devotion-denied themselves everything; were able to strive mightily, and suffer til! released, as it were, from the material-they, through their very agony, heard the divine, eternal harmonies!-From Musical America.

THE three remaining successful Prize Essays

The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's "Department of Advice for Teachers. If you have any vexing problem in your dally work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be giad to print your questions and the answer

Summer vacation will be in full swing by the time this issue of THE ROUND TABLE reaches our readers. hope it will find them all resting in a congenial fashion. This does not mean, however, a summer of complete idleness. Active minds do not require, or desire much of this. I would recommend, however, that every worker obtain from one to two weeks of it, if possible. You can hardly realize how refreshed your brain will feel afterwards. Following this, however, arrange to spend a certain amount of time on your own playing every day. Get your mind off the routine of teaching, and for a change centre it on yourself; do something in your music that is interesting to yourself, absorb yourself in it, and you can hardly realize how it will rest you from the faligue of the season's round of drudgery. Not that your work need to seem like drudgery during the season, if your heart is in it, but no system can stand a winter's work without the resulting fatigue that makes the end of the year Go to a summer school, or one of the Chautauquas, if possible, and refresh yourself with contact with other minds. Or if you prefer, many private teachers are available for a portion of the summer in all the cities. Then, too, plan your campaign for the next season. This always serves to awaken one's interest. Finally, remember that you can be of assistance to many of your fellow teachers, in same manner as you like them to be of assistance to you. Write down briefly any interesting or helpful experience you may have had, any experiment that may have turned out successfully, and send to THE ROUND TABLE, to be printed either with or without your name, as you may request. The summer will be a good time for you to think over your season and recall anything interesting, and let your friends of The Round Table have the beenfit of it. It will be a benefit to you to give out something along this line, as well as to constantly receive

Careless Playing.

"Will you kindly advise me what course I should purme in training a pupil who is about to begin the stath book of Mathews (traded Course). She has stath book of Mathews (traded Course). She has the course of the course of the course of the course Exercises the Course of the course of the course any that that I give technical exercises with it, and if so, what?

say tast that I give technical exercises with it, and it so, what of these who was taught by an exceedingly careious technic, and allowed to use the hands most awkwardly, he rams doing as much be that the say that the same that the say that the same that

To be able to take up the sixth book of the Standard Course, and do it justice, the pupil should have a facile execution of a large portion of Mason's "Touch and Technic," scales, arpeggios and passage work exercises of various kinds, and at least preliminary work in octaves. This technical practice should be continued throughout the pupil's study, perfecting it more and more as the years go on, If the student arrives at the point where he has mastered the Mason exercises there are other forms which should be taken up. The Standard Course does not supply all the etude work that will be needed, but is more of an index of the necessary points to be covered, and gives studies that should be mastered to the utmost point of perfection. The more important of Cramer's studies should be continued through this grade, the Czerny-Liebling in the limited time at her disposal.

Selected Studies, and Bach's "Two Part Inventions"

The only way you can accomplish anything with the young lady who is careless is to have a thorough understanding with her, and with her parents, as to lier exact condition, and the necessity of making a stringent effort to correct it. A number of months may be required in order to bring it about, but concentrated effort on the one desired result is the only way it can be effected. A liberal amount of time should be spent on the routine technical formulæ, the hands being used with absolute correctness of motion, and etudes and pieces much simpler than she has been in the habit of playing. until the right motions can be formed. All her music must be simple enough so that she can concentrate her mind on the hand and finger positions, keeping her at such music even longer than seems necessary. If you can induce her to undertake this work, and her parents to second her in it, you will doubtless succeed in making a good player of her. It can not be done, however, without earnest and

conscientious effort on the part of you both.
The Little Marmot; Over the Field; Lamb by the Wayside; Cossack Boy; A Little Dance Song.

Chiroplast,

"Will you please tell me something in The Evrue about a chiefe with the control of the control k, or like the in church? Again, a well informed related of min and I differ on the correct promundar-tematic control of the control of the control of the Can you inform me of a small book in which is can you inform me of a small book in which is what is therefore any control of the control flower of the control of the control of the control flower than the control of the control of the control flower than the control of the contro

The chiroplast is an instrument intended to guide the hand or hold it in correct position when practicing. A number of instruments of this nature have been invented from time to time, but none of them have ever been sufficiently successful to become known even to professionals. They are of little use for the reason that the hand held in position does not acquire the right sort of muscular control to hold itself correctly when the support is removed. The ch in the term is pronounced like K. The German pronunciation of the word clavier is "claveer," with the accent on the second syllable, and the a as in father. In this country it is generally pronounced with the accent on the syllable, and the a as in pale. Upton's "Standard Operas," will give you the information you desire. Oberon is pronounced with the accent on the first syllable, and o as in old.

Rest Needed.

"Could you please give me some advice in the case of a longli who has become dishiterested? But the case of a longli who has become dishiterested? But the case of a longli who has been would, although during the year she has been would, although during the year she has been worked in our difficult could fine, being obliged to work all our difficult could be she may be shown to see the case of the she would be shown to see the case of the she work and the case of the she would have been done the case of the she work and the case of the she would have been done the case of the she work and the she work and the case of the she work and the she work

The young lady in question is undoubtedly tired mentally, and perhaps nervously. The worry and anxiety connected with earning her living, the physical fatigue at the end of each day, and the effort to accomplish something in her music under such adverse conditions, have left her brain physically and nervously worn out. The fact that she does not feel physically tired, although the work is distasteful, would indicate this condition. I should recommend, therefore, that she take a complete rest from it for a few weeks, or until early in the fall. She will probably then return to it with renewed zest, and ready to accomplish everything possible

Nomenclature.

"Speaking of the octave names, one writer any, one line, two line; another any, one line, two line; another any, one line, two line; another any, one line, two line. I also the line of the line o

Your first question can be answered when it is decided which is most correct-a four foot rule or a four feet rule. These things come under the head of idioms and colloquialisms. As to your second question, a man asked me the other day if I had any of By-zette's music. It took me only a second's thought to realize that it was Bizet he was asking about. I did not like the American pronunciation Neither do I of such names as Dvorak, Sain-Saens, etc. This matter seems as yet in this country to be settled by personal preference. I prefer to pronounce the names as near as possible as they are pronounced in their respective countries.

Improvising accompaniments is possible only in simple melodies confined to tonic, dominant and sub-dominant harmonies. It is only in very rare cases that anything more than this can be done Teach your pupil to play the tonic, dominant, subdominant cadence in all keys, and in all positions. Then the same in the various accompaniment forms. broken chords, etc. Then play melodies on the piano with your right hand and let the pupil to to improvise an accompaniment. Very few on learn to do it well. As to putting in "little runs and embellishments," in any composition of musical value, it is a vicious fault and I would advise you to discourage it. A good composition should be heard as the composer intended it to be played. know of no book that will teach this sort of thing.

Fatigue and Staccato.

"What would you advise when the haad the easily, and aches after practicing a short time, especially in a difficult, though short, ctude? Doss the hand need a rest, or more practice? "What good exercise do you recommend for a light, easy, staccato touch, after the player has been used to playing legato?"

The probable cause of the fatigue is that you hold the muscles of your hand in a constrained condition while playing. What the hand needs is plenty of finger practice with all the muscles perfectly free and flexible. Except when the hands were in 2 weak condition, and unable to endure a long strain. I have never known fatigue of the kind of which you speak, coming so quickly, except when caused by stiffness. In the absence of a teacher you will have to analyze your muscular conditions very closely and carefully, and do a great deal of slow practice with absolutely loose hands. Take one of the etudes that tires you, and practice it so slowly that every note can be taken with the muscles in a flexible condition. Do not increase the speed beyond the point in which the same conditions can be perfectly maintained. Practice in this manner until you can develop a considerable speed, evel though it take two or three months to bring the etude to the desired speed. You might take several etudes to work up in this way at the same time.

Arrange your hand in playing position on a table with fingers well rounded. Begin with the second finger. Push it out straight, then draw it in under the hand, and work back and forth, slowly at first until it moves freely. Then learn to do it with sharp, sudden motion. Then practice it on the keyboard, letting the finger push down the key is it is suddenly flexed. This will give you finger staccato. Also practice the same motion, letting the hand spring back quickly on the wrist join the hand forming a fist. This motion you will also find useful. Practice these exercises with finger. It is helpful in forming the hand position to practice at first with all the fingers at There is also the light staccato played with a free motion of the hand on the wrist, sometimes called

wrist staccato, similar to the movement in playing octaves. Of course, the thumb cannot use the finger movements, but only this last wrist movement.

"As a constant reader of TEB ROUND TABLE, I shall be pleased if you will answer the following "The profit who is now using Chermy's One "The profit who is now using Chermy's One the control of the cont

If the pupil has thoroughly mastered the Op. 130 of Czerny I would suggest that the second book of the Standard Graded Course be taken up, using for supplementary études, if necessary, the first book of Selected Studies by Locschhorn. Do not give too many Sonatinas, but vary the work with carefully selected pieces, both classical and modern; more of the modern if the pupil has been studying many Sonatinas. Kuhlau's Sonatinas are also most

For your second pupil read what has been said in recent numbers of THE ETUDE in regard to those advanced in years learning to play. You would better get for her a copy of Plaidy's Exercises and let her work diligently at them for technical drill. Let her work on a few of the five finger exercises, a few of the running exercises, scales, to which arpeggios may be added a little later, and gradually the other forms if sufficient ability is acquired.

Marcato.

"I am a diligent reader of THE ETUDE, and would ask you to kindly answer a question. When two notes are marked with a tle, and also staccato marks at the same time, as follows: how should they be played? Also how should the followlag be played?"

With an easy down arm motion, producing a semi-detached effect. The term portamento was formerly used to indicate this, but the term marcato touch is now being used by many teachers, it being recommended that portamento be discarded, as it more properly applies to an entirely different effect used in local music. The second example is approximately the same as the first, as far as touch is concerned, but time must be allowed for the rests. If in very rapid tempo, however, there could be no appreciable difference between the two.

"I should like you to tell me how much work a plano papil should cover in the first, second, third, fourth and fifth grades? Should a pupil he counted for the property of the property of the property grade? The property of the property of the grade? He was a property of the property of the smooth of the property of the property of the property then?"

This is a sort of question that cannot be answered in any but a very general way. The amount of work done by a student must depend altogether upon his capacity. Some require a great deal more than others in getting over the same ground. Each book of the Standard Course should be supplemented by other études and pieces. Whatever grade of the course a pupil may have mastered would determine

s"Will you kindly let me know whether or not I sould use Mason's "Touch and Technic' with a pupil who has an organ, but expects to get a plano in a few years? This pupil is bright, but has no opportunity to practice upon a plano."

As long as the pupil is obliged to practice upon an organ, you will find Plaidy's Technical Exercises will provide you with all necessary technic. the piano is obtained, the question of technic can then be taken up more analytically by means of Mason's books.

ALL deep things are song. It seems somehow the very central essence of us, song; as if all the rest were but wrappings and hulls! The primal element of us; of us, and of all things. The Greeks fabled of Sphere-Harmonies: it was the feeling they had of the inner structure of nature; that the soul of all her voices and utterances was perfect music. See deep enough, and you see musically; the heart of nature being everywhere music, if you can only reach it.-Carlyle.

Letters From Our Readers

of the readers of The Etube, there are teachers and students who could send us letters upon vital musical

Ceded to be the best number of the afternoon.

One word in closing: It pays to be generous topics of the day that would be well worth publishing. In order to encourage these writers we will give one subscription to THE ETUDE for every letter words, nor less than 400 words in length. They the end, should be written upon one side of the paper only, and should be distinctly marked, "For THE ETUDE Letter Box." They must not be articles but letters. While they must bear upon practical musical educational subjects, they must be filled with human interest. Every word, every line, every paragraph must be necessary, pertinent to the subject of the letter and alive with enthusiasm. Do not choose deep or involved subjects. We want letters upon everyday problems, opinions or relations of experiences that will help the teacher or student to work better. Of course, only a few letters can be accepted, but even if you do not have your letter accepted, you will have had the advantage of putting your thoughts into tangible shape, and this is one of the best mental practices in which the teacher

FINGERING THE SCALES.

To the Editor of THE ETUDE: In your last issue there was a short article headed, "How Shall We Finger the Scales?" I will answer that question by asking another, "Why should we have but one way?" Mr. Borst states that some teachers oblige their pupils to use the fingering of the C scale for all of the scales. That plan has its advantages without a doubt, as anyone who has studied Handel's "Harmonious Blacksmith" variations will admit, but I don't think anyone with common sense would play a scale passage in the why have a hard and fast rule about such matters? Why not use whichever method is the best in each particular case? The same problem presents itself in regard to the playing of the acciaccatura. Emiment authorities, such as Grove, etc., will tell you that its time should be taken from the note it precedes. Equally eminent authorities, such as Klindworth in his edition of Chopin's waltzes, will show you just

be equally wrong in another, so why have an arbitrary rule in such things? A PRACTICAL IDEA.

the contrary, so what may be right in one case may

F. BERRY.

To the Editor of THE ETUDE: One of the most successful enterprises of my past season was the establishment of a class of four of my most advanced pupils, to meet one hour once a

It had nothing whatever to do with their lessons,

was not compulsory, and I gave my time.

We studied a Beethoven symphony and a number of small pieces from Schubert, Strauss, Gurlitt, Lackner, Moszkowski and Löw. I divided the music we used into two classes: First, easy sight-reading, so that they might read the piece sufficiently correct to get pleasure from its first performance. The pieces in this class we called our "encore" pieces, and the enthusiastic quartette always wanted

to play their encore pieces first, as well as last. The other class was chosen with view to the enlarging of the students' acquaintance with musical literature, and such pieces required some individual study between meetings, and careful drilling in rhythm with the metronome, at the practice hour.

One of the four said to me one day, in a burst of enthusiasm, "Miss R., I enjoy our quartette practice more than any other hour of the entire

school week!" Another said, later. "Oh. I wish we could have two hours a week instead of one?" And I would willingly have given it, had I not known that we were all too busy to undertake more appointments.
Certain good results were self-evident from this undertaking. The girls showed their appreciation of and flowers. "Yes," she replied, with ready and felicithe time I gave them by bringing me better individual lessons. And on one occasion they gave a

We are convinced that among the rank and file number on a public recital which was generally con-

One word in closing: It pays to be generous with your time, thought and money in connection with your class. A large point of view, in which a purely business point of view three-dollar-an-hour transacaccepted. The letters should be not more than 500 tion is wholly lost sight of, brings in dollars in F. M. R.

KULLAK'S METHODS

To the Editor of THE ETUDE: I was greatly interested in Mr. Sherwood's comments on Theodor Kullak's manners and methods, as they correspond exactly with my own views on the subject. While I believe Kullak to have been one of the best equipped piano teachers that ever lived, he lacked one thing, however, and that was a true insight into my stupendous pianistic qualifications. Fifty years is a long time to look backward, but I well remember my introduction to Kullak by my venerable, brilliant and much-beloved teacher of musical composition, Adolph B. Marx. After a formal introduction, Kullak took my right hand in his, and without asking sundry questions as to presqueezing of my hand. At last he let it go and said 'You have a wonderful hand, Mr. Towers." beamed with delight and was about to stutter out my thanks when he stopped me by saying, "Wait, I have not quite finished. You have a wonderful hand-for a blacksmith!" Marx interposed with "Nein, so schlimm ist es nicht!" Kullak merely smiled and clinched his opinion by adding, "He will never set the Thames on fire with his playing"-and I never have. He went on to explain that I had ruined my hands by cricket, rowing, gymnastics, etc. If my earlier teachers, friends or parents had made

this discovery much earlier on, maybe—but it is perhaps better for the long-suffering world as it was—and is. * * * * In spite of this drawback I went on with my studies with Kullak, and learned more from him in a comparatively short time, as life goes, than from all the rest of my reputed teachers put to-WM TOWERS

MODEL TONES.

To the Editor of THE ETUDE:

In reference to your recent symposium upon the position of the piano in early musical training permit me to say:

The first lessons given to a child are not from the keyboard. They should belong to that in-timate relation which must bring every child and every teacher close to each other. Let the child e won to like music at the very start. Let him hear a model of a singing tone, then let him compare this tone with sounds which he hears in

There should be frequent reviews. Let the child's music be rhythmical, inclodious and worthy.

A simple folk song ought to be his first melody. Above all, the teacher should encourage the child to express what he feels. Phrasing is not absolute. The child who is a mere imitator becomes an automaton. There is much easy music among classics. Teachers who cannot produce a good tone give the child no correct model of tone. This is an argument for good instruments. The child should learn early to discriminate between what is good and what is not good. A beautiful home is one in which nothing offends refined taste. A beautiful day makes one joyous and free. A beautiful tone is nothing which offends his tonal sense.

TALKING once with Adelaide Kemble, after she had been singing in "Figaro." she compared the music to the bosom of a full-blown rose in its voluptuous, intoxicating richness. I 'aid that some of Mozart's melodies seemed to me not so much composed, but foundfound on some sunshiny day in Arcadia, among nymphs

Practical Teaching Hints and Advice for Progressive Students and Teachers By PRESTON WARE OREM

DIE LORELEI-F. LISZT.

WHILE Liszt's pianoforte transcriptions of the songs of Schubert, Schumann and others are all masterpieces, epoch-making in their way, his paraphrases of some of his own songs are no less To begin with it is his most noted song, furthermore its construction is such as to render it solo. It has breadth, variety and intense dramatic quality, the accompaniment to the song almost a piano solo in itself. In his art-songs Liszt carries its extreme development the modern tendency towards tone painting, causing the music to take on the color and meaning of each significant word and phrase. Heine's poem, "Die Lorclei," is usually coupled to the simple and universally known melody of Silcher, the same tune being used for all six verses. Liszt's setting of these tragic verses, "a miniature music drama" as a well-known critic terms it, goes to the opposite extreme and in the piano transcription the dramatic effects are coniderably enhanced. Before attempting to study this piece read carefully the text of the song, printed above the music. Then take up the music, a few measures at a time. Note the mysterious opening measures, the undulating passage-work, suggesting the river Rhine; the seductive song of the golden-haired maiden, seated on the rocks; the wild longing of the passing boatman and the final catastrophe. So cleverly is this transcription constructed that in spite of the elaboration of the accompaniment the melody of the song may always be well brought out. This, of course, should be carefully managed, while the accompanying passage work furnishes a dramatic commentary as well as a rich and varied harmonic background. The copious marks of phrasing, expression and dynamics must be carefully followed and all resources of pianistic tone color should be brought into play. This piece will amply repay the most diligent study.

PRELUDE, OP. 39, No. 1 .- A. KOPYLOW.

Since the time of Bach the "prelude" has occupied an important place in pianoforte literature. It has served as the vehicle for many gems of musical inspiration cast in smaller mould. The preludes in the "Well-Tempered Clavichord" are of the highest interest, many of them equalling or surpassing the fugues. Among modern composers Chopin has made the prelude peculiarly his own, exalting it to a unique position. According to Edward Baxter Perry, Chopin's preludes "derive their name rather from their form than from their musical import. Like the usual preludes to songs, or more extended musical works, they are short, fragmentary tone sketches rather than complete pictures; each consisting, as a rule, of a single, simple movement, and embodying but a single concrete idea." foregoing may be said to apply in a general way to the preludes of a number of modern composers, particularly those of the neo-Russian school, whose works show occasional traces of Chopin's influence. Alexander Kopylow, born in St. Petersburg, 1854, studied in the Imperial Chapel, where he was later a vocal instructor for a number of years. He has been a voluminous composer. The prelude in C minor is one of the most original and characteristic of his shorter piano pieces. It is based on a single. very eloquent phrase, logically carried out. In playing over this piece the writer was forcibly re-minded by several harmonic devices of the style of the late E. A. MacDowell. It is a most interesting work. It should be played with considerable freedom and in an emotional manner. Particular attention must be given to the inner voices, to the leading of the theme, and to the various sustained and organ-like passages. The pedal must be used with discrimination throughout, so as not to obscure the shifting harmonies.

MELODIE A LA MAZURKA, OP. 40, No. 4.-TH. LESCHETIZKY.

This is another modern work by one of the great-

tizky's compositions are characterized by grace, elegance, style and originality. That they are peculiarly pianistic in their idioms goes without saying. The Melodic a la Mazurka" is a typical work, an idealization of the mazurka rhythm. This piece requires careful study, the various technical figures and peculiar passages being thoroughly brought under the control of the fingers in order that they may be tossed off with requisite freedom and delicacy. The snappy rhythms must also be worked out precisely. Rhythms of this type are often slighted. The grace notes occurring in this piece, singly and in groups, should be struck before count, in all cases bringing the principal note or chord exactly on the count. This method of execution is in keeping with the character of the piece and in accordance with modern usage. It is characterisite of the mazurka as a dance rhythm that the accent falls on the second rather than on the first beat of the measure. Note the constant recurrence of this effect in this piece. The trio of this piece is particularly striking. Note how beautiful a theme may be developed from such a comparatively simple motive. It will simplify both reading and execution to analyze the modulatory passage beginning (in G flat) at the thirteenth measure of the trio. The tranquil character of this trio is in strong contrast to the rather tempestuous first part. The entire number must not be taken at too rapid a pace. Let the general style be exalted and chivalric

HEART'S MELODY-H. ENGELMANN.

THIS is a novelty by the composer of the enormously popular "Melody of Love." It has many attractive qualities and should meet with instant favor. It is one of Mr. Engelmann's best efforts. This piece should be played in rather slow time, in the singing style, with large tone. The first four measures of the principal theme should have the effect of a single voice, or instrument, a second voice entering in the two following measures. The same theme given out in grace notes should be played with bell-like effect. The time changes to 3-4 for the second theme, which appears in the relative minor. The arpeggiated accompaniment to this theme must be played lightly and in a scintillating manner. The repeated octaves must be played with a light wrist touch, the melody tones being accented strongly. The entire piece requires taste and expression.

SPINNING ROOM CHITCHAT-F. VON BLON.

This is a very clever little characteristic piece by the famous Austrian bandmaster, composer of many successful marches, and other pieces of lighter character. This number suggests a scene in which a group of spinning maidens engage in merry chatter to an accompaniment of the whirring wheels. The chatter ceases as the wheels gradually slow down. The foregoing description should furnish ample suggestion for the correct interpretation of this piece. The spinning wheel effect in the left hand should be played very evenly and steadily, almost mechanically. The staccato chords of the right hand should be played crisply, with light arm and loose wrist. The final decrescendo should be carefully managed.

WINGED MESSENGERS-L. RINGUET.

This is a very attractive drawing-room piece of intermediate grade. It will afford practice in scales, arpeggios and grace notes, as well as in style and phrasing. Mr. Ringuet's work is well known, and many of his pieces have attained decided popularity. His admirers will not be disappointed in "Winged Messengers." It must be played with grace and fluency, demanding nimble fingers and a loose wrist.

BIRTHDAY GREETINGS-C. HEINS.

This is a very useful little teaching piece by a popular German composer. It will afford material for practice in the staccato touch, both for chords and for single notes, also for several important rhythmic effects. It should be studied very slowly at first, and in very strict time, working out exest living teachers of pianoforte playing. Lesche- actly the various note and rest values.

PETITE SERENADE-H, MARTINI

TREBLE clef pieces are always in demand. The serve a variety of useful purposes. This piece has more variety of musical content and more genuine merit than most pieces of this type. It will be much liked by young players.

AVONLEY MARCH-W. LANE FROST

This useful march may be played either on the piano or organ. It is effective for either instrument It is in the processional style, reminding one in general character and construction of the marches of Mendelssohn. It may be used for a variety of nurnoses, either for church, for school or for lodge

MARCHE TRIUMPHALE (FOUR HANDS) F. G. RATHBUN.

A STIRRING movement in the "grand march" style stately and dignified. In the four hand arrangement this march has a brilliancy and sonority almost orchestral. It should not be hurried in the execution but played deliberately, with large tone and firm accentuation. This will make a splendid commencement or exhibition piece.

SPRING SONG (VIOLIN AND PIANO)-HENRY TOLHURST.

THIS is a very melodious and graceful work, not at all difficult to play, by a gifted English teacher and writer. The violin part calls for a round, full singing tone, expressive style and breadth of phrasing. The piano accompaniment should be well subordinated, furnishing a harmonic background for the solo instrument. The two players should endeavor to secure a perfect ensemble, allowing for a certain freedom of tempo, yet preserving the steady flow of the rhythm. It is a very effective number.

THE VOCAL NUMBERS.

THE songs this month are all novelties by American composers. Mr. G. Waring Stebbins is a composer who has not been previously represented in our ETUDE pages. His little art-song, "Somewhere," is an entirely adequate setting of Richard Le Gal lienne's beautiful lines. This song should be delivered tenderly and with emotion. In strong contrast to the refinement and delicacy of the preceding is Carlos Troyer's vigorous "Song of the Plains" This is a setting of some verses which attained great popularity in the West. The rugged diatonic melody and simple yet striking harmonies are thoroughly in keeping with the yearning "cry of the cow-boy," longing for a return to the free and open life of the plains. Mr. Troyer's life on the frontier and among the Indians fits him especially for the production of works of this type. This song should make a striking and distinctive recital number. Mr. Solly's sacred duet, "Rock of Ages," is a very pretty and useful setting of the familiar hymn. It is comparatively simple of construction and rather easy to sing, but it will be liked by congregations when used in church. Two good voices singing it thirds or sixths invariably give a pleasing effect particularly when, as in this duet, the melody is such

ARE YOU EXPLICIT?

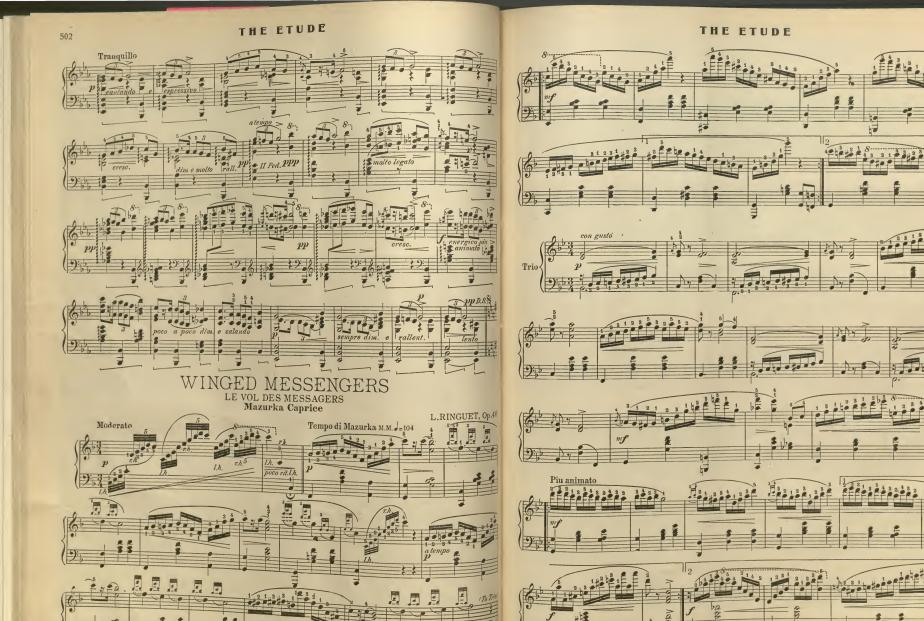
BY EVA HIGGINS MARSH.

Does the pupil understand exactly what is the quired of him? Is a certain number of times, of minutes assigned to each portion of the lesson, or he simply told to "practice this" or "work on tha The average child takes advantage of any laxit

to skip distasteful parts, or give them scanty tention. Or he will do one part through once the next once, etc., whereas one part five times or tent fifteen minutes at one time would result in better

Does the pupil know how to "review his scale which is very indefinite? Better one scale ten tim in one day, or even three scales a day, than twelve scales once a day. Or is it made a disgrace to it view certain exercises too many times? that should be learned in two weeks? And does be understand that "correct fingering" means corre finger each time, or does he know that you wo bother about it or will forget to ask about another time? Be exacting with the pupil, be plicit in directions but be exacting with yourself-

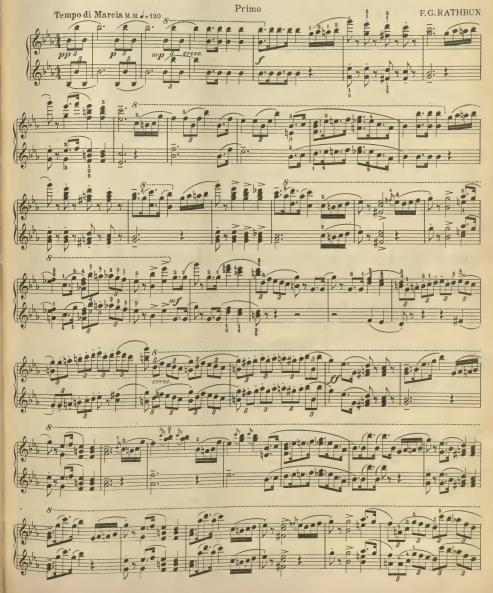


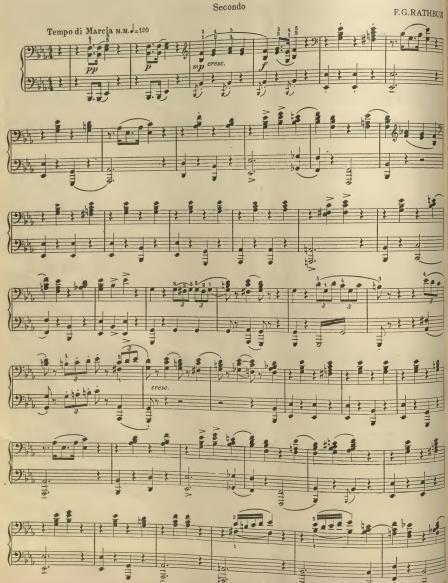


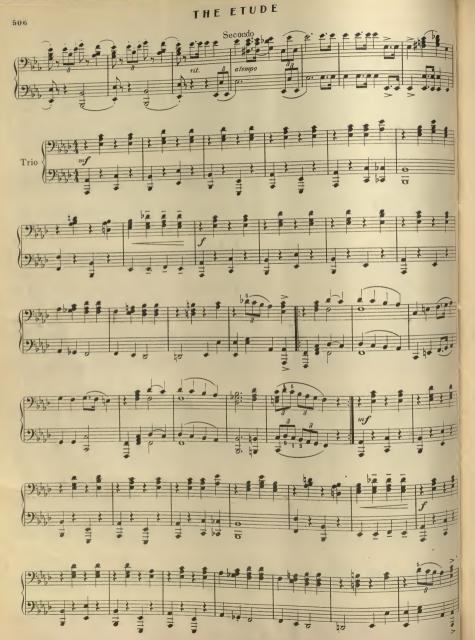
3) From here go to S and play to Fine; then go to Trio. b) From here go back to Trio and play to A; then go back to S and play to Fine.

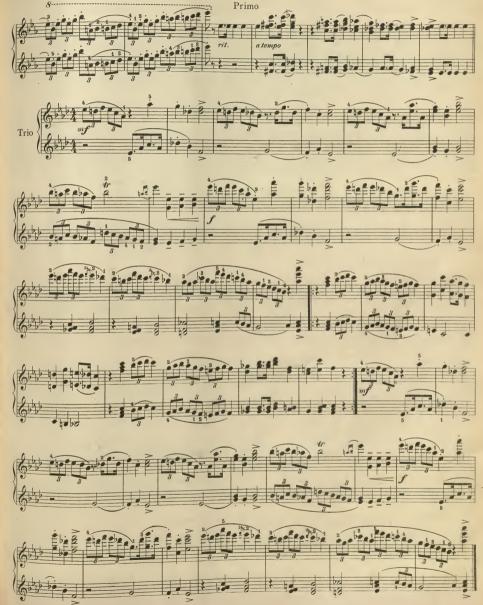
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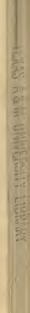
MARCHE TRIUMPHALE



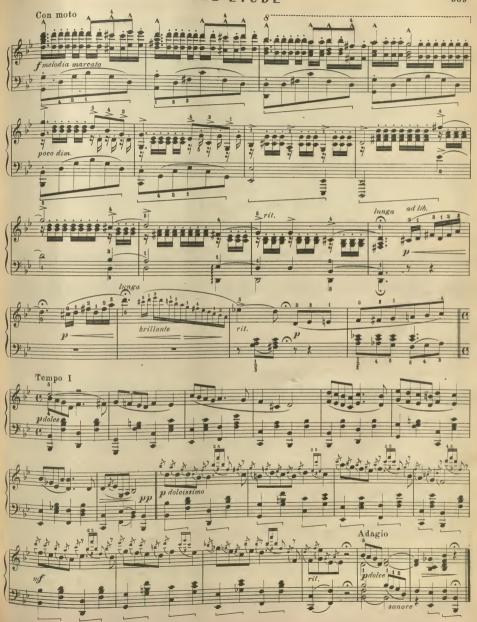




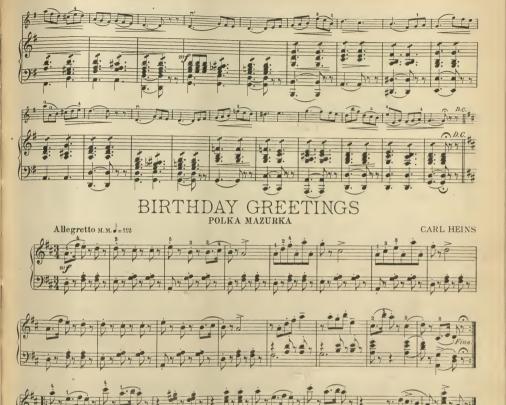








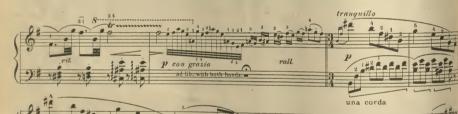
D.C. al poi Trio





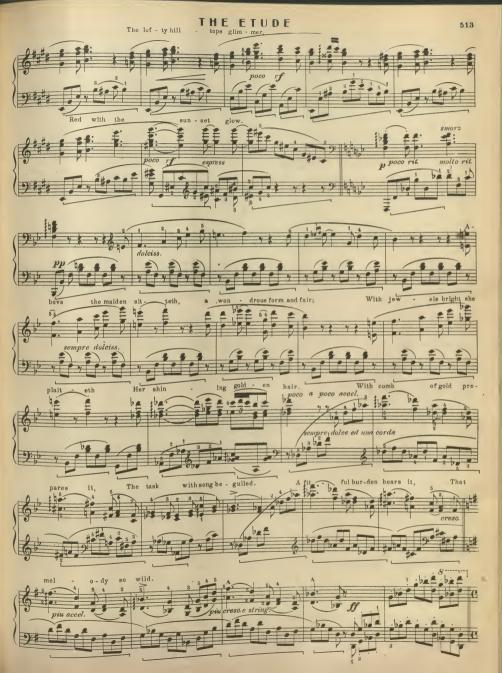
what it meaneth, This gloom and tear-ful, this tearful eye.

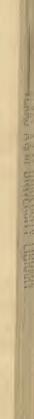


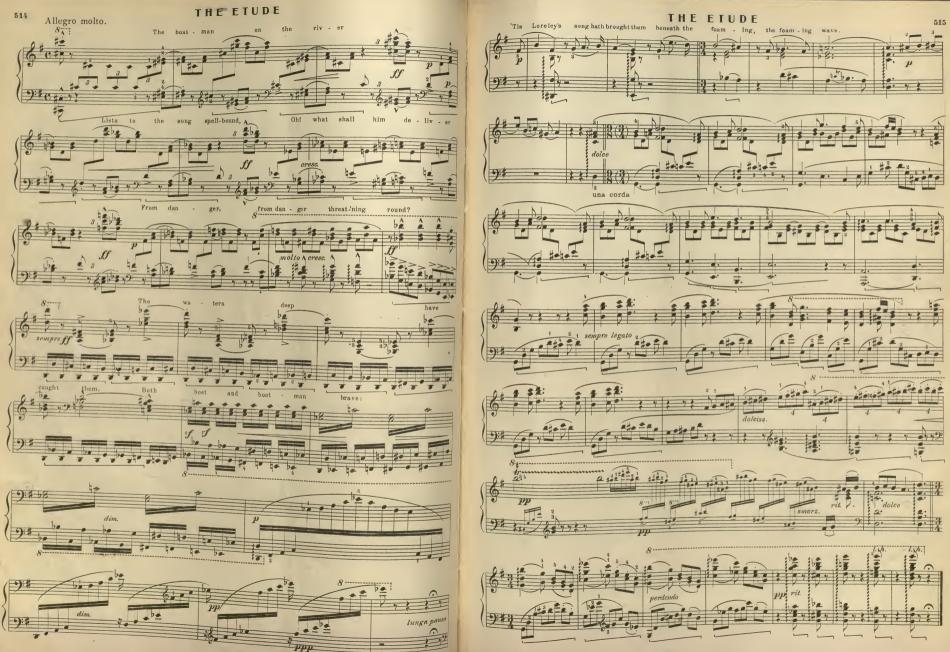


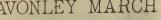


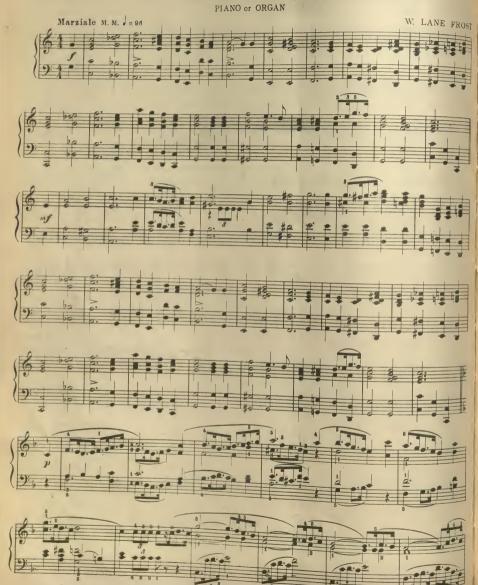


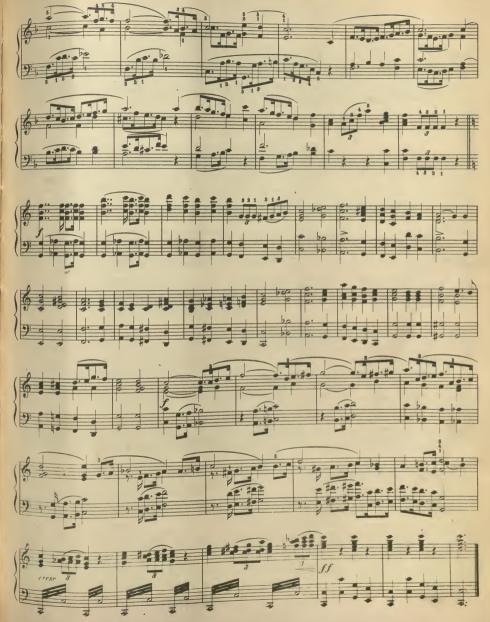


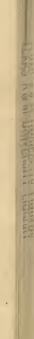


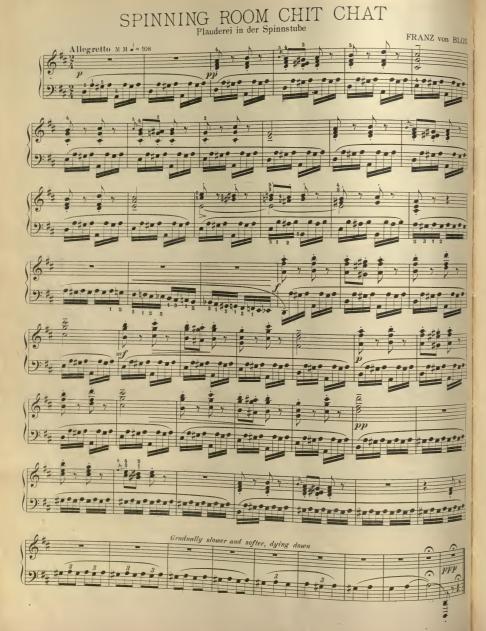


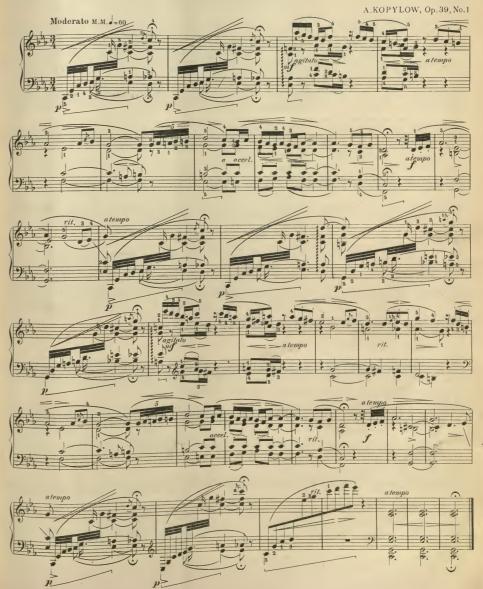






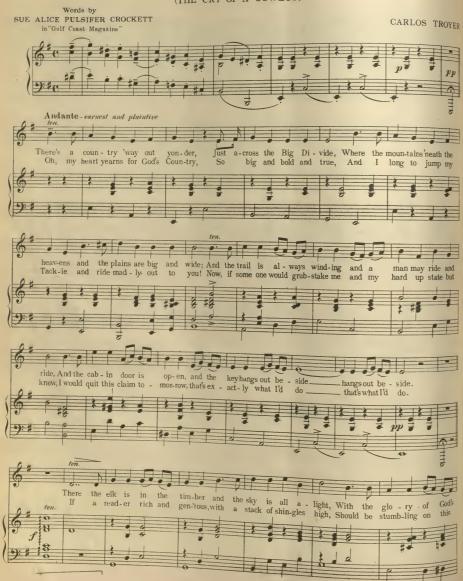




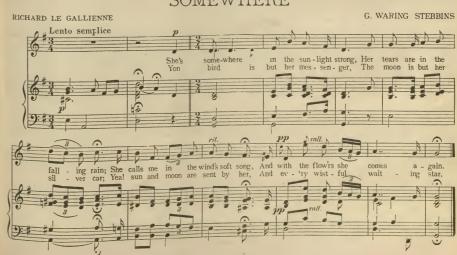


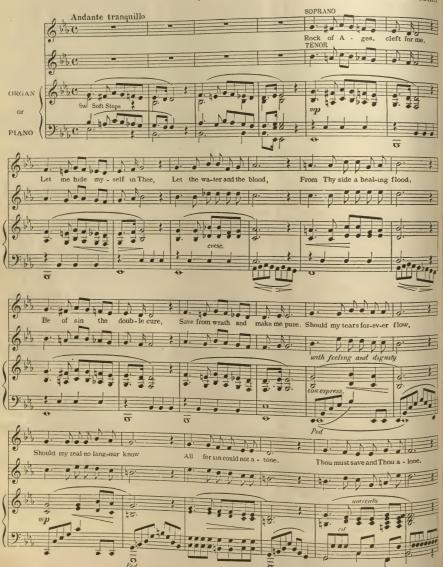
SONG OF THE PLAINS

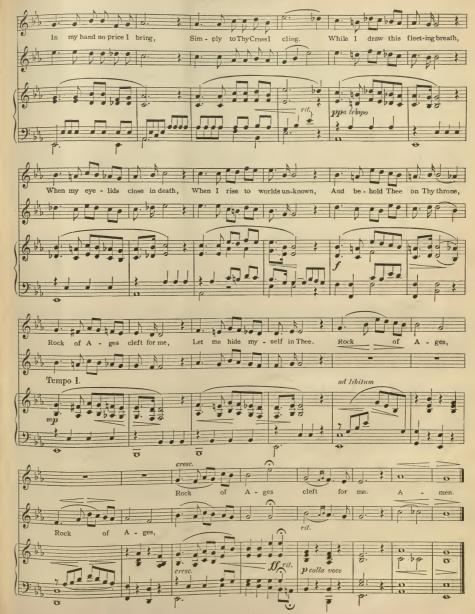
(THE CRY OF A COWBOY)











THE ETUDE PETITE SERENADE





VOICE DEPARTMENT

A Mid-Summer Selection from Voice Articles by Famous Writers and Practical Teachers

The Voice Department for September will be edited by Mr. Dudley Buck, Ir.

"THE ARCHITECTURE OF A VOICE.

RY GIUSEPPE CAMPANARI,

I CAME from a family of musicians. was a growing lad when my father told me to prepare to enter the Conservatory at Milan to study the violoncello. "Papa," I replied, "I wish to be a

He was very angry and laughed "You, a singer! You are a fool. Do you not know that you is satisfied. have no voice?

When I was sent to the Conservatory with my 'cello, where my big brother was studying the violin, I presented my self, request to the head of the vocal department. He tried my voice and laughed like my father. "You have no more voice than that," he said, and he struck the wooden case of the piano. strive to be a good 'cellist. That is also a beautiful voice which you can

I was determined that if they would not teach me at the Conservatory I would teach myself. I began to train my voice in the same manner I was taught on the 'cello, very, very slowly, note by note, listening with ear and mind that the sound should be round, clear and true. Each note occupied all my attention. I fixed my mind and thought upon it. I never attempted a new note until I was perfect in the

An Impromptu Debut.

But in America it was as in Italy. No one would believe in my voice. I was not even given a chance to sing. When I would say, "I can sing at the symphony concerts," my companions would laugh merrily, and say, "You are From the Broadway Magasine. a good fellow, Campanari; you are very intelligent; on one subject only are you crazy-and that is when you talk of

wing's triumph was the beginning of "For such repertoire work no student months of serious study can overcome. Unrough this routine than great plaintsts, my operatic career. That very evening, is ready until her voice has been thoring, and probably too, I gave up scraping cheese on my oughly trained and her preliminary eduction, and my scraping cheese on my oughly trained and her preliminary eductions. Another preliminary on other is more abused." cello, and my friends no longer called cation completed. And this preliminary no other is more abused."

ing voice from a talking voice.

the note responds without a flaw to the "If the girl wants to live in refined never in the older forms, where everyrequired pitch. How tiresome it is to surroundings her board alone will thing depends upon perfection and listen to a piano tuner in the house! amount to at least \$500 a year. If she where the aim of everything is per-If he is a good man at his trade he takes from private teachers her lesson fection.

"If I can talk I can sing," I answered, training and I hear through the open a girl can live in a very good place for respectfully, but firmly. "I will make windows the marvelously beautiful \$8 a week and get a full course under a singing voice out of my talking voices of your American girls running the best teachers for thirty weeks for up and down scales and chromatics as \$200. gaily and thoughtlessly as though running up and down stairs, I say to my- weeks \$440. In vacation she can return to go to pieces.'

The Standard of Perfection.

The artist may not always be in his Then he continued, kindly: "My boy, best voice, but he never sings below the standard of perfection he has acquired. Whoever heard a Sembrich or a Jean de Reszke oreak upon a high mone) at ode Jines decause and does not purpose of meeting the present tenden-note? Such a catastrophy would be an not know the language and does not purpose of meeting the present tendenimpossibility. La Sembrich, yes, has a understand the customs of the people. great natural voice. De Reszke has, perhaps, a great created voice, but both have great knowledge of those marvelous cords within their throats. The vocal instrument, if in proper subjection, can play no tricks. It has no off nights. These so-called "off nights" are mere subterfuges for off training. Knowledge-knowledge! I cannot The 'cello was my teacher and lay too much stress upon knowing how my model. I could not have selected a and why a thing is done. There is no chance-no accident-in a note. A note that comes out of the throat should be a fact-an absolute certainty My little girl, who sings exquisitely, an ignoramus. Her voice, with the beauty and charm of an exquisite orchid, will live no longer if she should prove herself a dullard or a paraseuse .-

taken suddenly ill. I knew the role at student who aspires to an operation out one, whether those as if it had been in preparation for the something il. I knew the role at student who aspires to an operate our one, whetever the role at student who aspires to an operate our one, whetever the role at student who aspires to an operate our one, whetever the role at student who aspires to an operate our one, whetever the role at student who aspires to an operate our one of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to an operate our or of the role at student who aspires to a student who aspires to an operate our or of the role at student who aspires to a student who aspir my fingers' ends, and Mme. Juch encareer. Many make a great mistake in ing understand the dangers are
it can never endure the strain.'

Raged me in a sort of desperate way.

taking this step before they are ready. we do to the tone, and the dangers are
it can never endure the strain.'

"But how long do you believe it will

taking this are a proposition will be a proposition of the dangers are
it can never endure the strain.'

But how long do you believe it will

taking this are a proposition of the dangers are
it can never endure the strain.' was better than no Valentine. I In an interview published in the Evening obvious in languages where nasals and

acquisition of expression and artisti appreciation, can be gained just as well. and at less expense, in this country than good teachers in this country as there are anywhere. And there is nothing about the climate or air of an European city which lends a magical aid to voice production

"Many girls go abroad because they think musical advantages are cheaper across the Atlantic. Suppose a girl goes to Europe for four years. Her me crazy. Through persistence and in- passage will cost her at least \$160 for telligent training I had created a sing- the round trip on the steamer or \$40 neglect the sort of study which proa year. Her board in Europe in a cheap A would-be singer, I care not what but decent place will come up to \$30 his natural gifts, should treat his vocal a month, or \$360 a year; her fees at cords in exactly the same manner the a conservatory will be \$100 a year, or amount of dramatic talent supplying tuner manipulates the inside of a piano. a total of \$510 as a minimum without the years of attention to detail and to Each little peg that controls the vibrat- clothing, other necessities or admission correct placing of the voice. Such a

trikes and restrikes the note until he fees will be as high as she cares to is satisfied.

When I pass certain schools of vocal cost of living is high for this country,

"Do you then believe that modern "Do you then believe that modern provided the state of the satisfied works."

can find opportunity for making money we may call orenestral singing as in in the winter or of working for her the fact that the voice is not put into board at odd hours in America. In Europe the Amercan has little oppor- the demand. tunity or no chance of earning any money at odd times because she does the older forms of opera even for the

"If she succeeds in getting employment she will find the money paid for such work trifling compared with what she can earn in odd times in her own country. In fact, in this country there effaces all suggestions of the rigidity of are many ambitious students of music carlier forms, a thorough grounding who are able to earn the entire cost must be his first asset, so that if the of their musical education."

arios will be drawing their singers and he must also know from what he from this city.

BONCI ON LANGUAGES IN SINGING.

one language. The essentials of artistic and good, if not—that's not so imporsinging are purity of tone, purity of tant because the voice has become style, and purity of diction. When a merely an adjunct, a detail. tone is properly placed the word need not affect it, but a great deal of harm VOCAL STUDY ABROAD.

The question of going abroad preearly, and beyond this by using several Emma Juch Opera Company! I wish

"Study in Europe is for a certain languages affect the tone unless the class of students, but only for that class. The languages affect the tone unless the class of students, but only for that class. The languages affect the tone unless the class of students, but only for that class. The languages affect the tone unless the class of students, but only for that class. The languages affect the tone unless the class of students, but only for that class. The languages affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students, but only for that class. The language is affect the tone unless the class of students and the language is affect the tone unless the class of students. The language is affect the tone unless the class of students are class of students. The language is affect the tone unless the class of students are class of students. The language is affect the tone unless the class of students are class of students. The language is affect the tone unless the class of students are class of students. The language is affect the tone unless the class of students are class of students are class of students are class of students. The language is affect the tone unless the class of students are class of students. The language i These are students who have, through the language. A singer may study in These are students who nave, through the language. A singer may study in

It is not possible to forciell. Yet

Now, indeed, the poor boy is crazy." long preliminary training, fully demonary language, but in only one until
they muttered, looking at me very doles strated that they have voices good after the tone is placed beyond any feetly, whether or not their sympathies
fully. strated that they have voices good after the cone is placed depend any lecety, whether or not their sympathies enough for opera. To get repertoire possibility of being affected by the derun to old Italian opera, have the greatenough for opera. To get repertore possibility of being anected by the de- run to du Italian opera, have the greatenough for opera. To get repertore possibility of being anected by the de- run to du Italian opera, have the greatest respect for its educational powers.

Studying in several anguages is very These teachers know that there would bad for the voice, and must of necesbe no more possibility of producing that of the voice, and must of necesstream and so the different languages is very These teachers know that there would bad for the voice, and must of necesstream and so the different languages is very These teachers know that there would bad for the voice, and must of necesstream and so the different languages. Studying in several stream ands of the different languages is very These teachers know that there would bad for the voice, and must of necesstream ands of the different languages. Studying in several stream ands of the different languages is very These teachers know that there would be a support to the producing and the producing that the producing and the producing that the producing and the producing that The repertoire work no student months of serious study can overcome through this routine than great pianists

education, the training of the voice, the "BELL CANTO" AND MODERN SINGING

"Bonci, who is recognized as the in Europe. There are just as many greatest living exponent of pure singing, consented to express some opinions and suggestions concerning the voice, its use and abuse. He makes distinct the difference between effective singing and artistic singing, and points out how the entire structure is endangered by

'I no not deplore modern music as modern music,' said Mr. Bonci, 'but because it offers so much temptation to cases where study has not been necessary, a natural voice and a great

"'Yes, and no. The orchestra hides many vocal shortcomings, and the ef-"This makes the course of her thirty fects called for in most of the modern operas are rather dramatic than vocal. self, "The piano tuning is all wrong, to her home and save her board or Another great voice perhaps is destined because she knows America can earn vi tual, the thing to be protected is the some money in the summer to help ort itself, and in the present influence defray her winter expenses. She also the danger does not lie so much in what can find opportunity for making money we may call orchestral singing as in

> "'I hold to the incalculable value of cies. Everything in music comes by evolution, and the most modern music is actually based upon the classical simplicity of the past. While the daring of the impressionist in music as in ar It will not be long, the advocates of changed, he who does it knows exacts.
>
> American training hold, before impresswhy he departs from the fountain head,

> departs.
> "'Let us apply this to the voice and understand that where formerly the orchestra meant nothing but a support, and a subordinate support, to the voice, it is the voice which is now treated as "It is injurious to the voice for the subordinate. If it can be heard young singers to study in more than over the trumpets and cymbals, well

"'But woe to the voice unless it has THE question of going abroad pre-early, and depend the square properties in the properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the square properties of the voice unless it has a carry, and depend the voice unless the

tushed to the hall for my orchestra rerelation to Valentine. I in an interview published in the Evening obvious it inaquages where massial and
but now long do you believe it will
tushed to the hall for my orchestra rerelation to the hall for my orchestra rerelation to the hall for my orchestra rerelation to the same and hearsal "Boys," I called out, "this made some pertinent remarks on this language to sing, then comes Russian, the singers give themselves up to the components of the singers give themselves up to the components of the singers give themselves up to the singers give themselves up to the subject. He said in part:

| Component of the possible to give the old operas, if the singers give themselves up to the singers give themselves up to the subject. He said in part:

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| Component of the possible to give the old operas, if the proper is the subject of the properties of the possible to give the subject. He said in part:

| Component of the properties of

made demands upon his singers, and pure bell-like attack. The student will tone. those who have followed him have been still more exacting-not to use a stronger expression-and these demands go far toward eliminating the true art of singing.

'Some voices, especially those which have had the right foundation, do not suffer from modern methods, but they are in the minority. I may even say that there are very few which do not so suffer. I would not nut my own voice to the test. I love singing better than effects. I love polish and everything that is exquisite and artistic, and the great essentials of artistic singing are purity of tone, purity of style and purity of diction, and when we go outside of these elements the "bel canto" is jeopardized.

Diction and Tone.

"'In the matter of word as applied to tone I would say that when a tone is properly placed the word need not necessarily affect it, but a great deal of harm is wrought by applying the word too early and beyond this by using several languages. It is a queswho teach singing understand the application of the word to the tone, and the dangers are obvious in languages where nasals and gutturals prevail.

"The Italian is the easiest language in which to sing; then comes the Russian, because it is almost as soft and as smooth as the Italian. I should be tempted to place the English language next, because it is so open and so free from nasals and gutturals. The German is not more dangerous to the singing voice than any other language; it is all simply a matter of tone production, and all languages affect tone unless the tone is first able to carry the weight of the language."

"Mr. Bonci was then asked in which language vocal study should be conducted, and he answered:

"'In any one of them, but in only one until after the tone is placed beyond any possibility of being affected the lungs. Practice deep, gentle and your any possibility of using anected the lungs. Fractice deep, gentle and by the demands of the different lan-slow breathing, but in singing never guages. Studying in several languages attempt to fill the lungs to their utmost is very bad for the voice, and it must capacity. The athlete who can do a of necessity retard the growth more hundred yards in ten seconds flat and overcome. Few people realize what a second gait has the same feeling of delicate organ the voice is, and probably nothing receives as much abuse."

as and elasticity in his limbs a the singer should have in his obest as the singer should have in his obest as the singer should have in his obest. Dly nothing receives as much abuse."

Emilie Frances Bauer, in the New York

singer should have in his chest when he is breathing properly.

THE human voice!-oh, instrument di-

Rangest the diapason of the heart-

Whether the heart of thousands lifts, tone, as one

Or the soft voice of love its silver line Threads through the spirits innermost recess.

Thou moldst the blank air, that round thee lies,

To a rare tissue of fine mysteries:

And upon music's balanced wings canst amount of breath.

"It is different to-day. Wagner pipe strikes them. That is the secret of position for the production of a good pure bell-like attack. The student will tone.

"These same masters also advocated naturally ask how he is to know when "These same masters also advocated her parents were Italians, and the parents were same to the parents were same masters also advocated her parents were Italians, and the parents were same masters also advocated her parents were same masters and the parents were same masters a naturally ask how he is to know when he is getting this kind of attack. There the use of the vowel sound best repre-be is getting this kind of attack. There the use of the vowel sound best repre-brought her to New York at so end are two ways of ascertaining. One is sented by the syllable "Ah" as the by one's own sensations and the other safest for the early stages of tone forby one's own sensations and the other salest for the early stages of the learned of all languages English first is by the report of a competent hearer. mation. They believed that in the Olive Fremstad was born in Normal Competence of the learned of the languages of the learned of the learne is by the report of a competent hearer. mation. They believed that the Utterance of this sound the throat was but came to the United States as a child trained teacher is essential. One's sen- well opened and the tongue and palate sations are pretty good guides in this brought into good positions. particular matter, but they are decep"In studying attack one should not at the age of six, and remained in h tive in other details of singing. One tax his mind on the position of the country till she was nineteen, when it cannot hear his own voice as others tongue at all. What he should keep returned to Europe. Perhaps we cannot hear it, and the teacher is the guide before him is the imperative necessity claim these three singeers as America whose experienced ear detects vocal of having everything about his throat with the same right that we claim

> minimum amount of effort. A good W. J. Henderson. attack can never be acquired by practicing with a big tone. The employ ment of a big tone presupposes the inhalation of much breath, and no neophyte in singing is competent to manage a large body of breath. Bad attack is sure to result from any attempt to do so. The attack and much besides that must be acquired before singing in full volume should be attempted

"Taking in a large quantity of breath is at all times hazardous. The singer should inhale just as much breath as he needs for the tone he is about to produce, and there is no standard of mental judgment for this. The natural demand of the lungs is the best guide. You will find that they will protest equally against being starved and against being crammed. If they are stretched too much the muscular strain of retention will affect not only them, but also the throat, and you will without question get a tone sadly affected with vibrate

"Anything which tends to tie up the vocal cords, to rob them of perfect relaxation (that is, in so far as sensation goes) will bring on vibrato. On the other hand, if they are actually relaxed. that is, not properly set taut for the formation of a tone, the voice will surely wabble, and every tone will be

unsteady and uncertain in pitch. "The breathing behind the attack,

"Feeling this way he will not ruin his attack by tightening up the throat in the effort to help the lungs hold in, nor by opening it up too much in the effort to help the air out. David Ffrang-That with a subtle and mysterious art con-Davies in his admirable work. "The Singing of the Future," says that Thine air-spun net around the soul doth we should draw in just enough breath for a whisper and then convert it into

"A sigh of contentment is his stand-The wild, deep anthem of its monotone, and of breathing. He advises the singer to draw a sigh of contentment, then to repeat that sigh and exhale it in tone. It is by no means bad advice. In practicing attack, however, it would be well to think more of the whisper than the sigh. A sigh is sometimes pretty deep. Think of a whisper, then, Thou canst lift up the soul and canst and inhale breath as if about to utter vessel, or produce rupture, and the at all what he wishes to do and conversely one. Then make your attack with the converse of th one. Then make your attack with that

"Now follows the natural question

"THE vocal cords should set for attack. It is recommended by most of the form which they did. It was not the toperas which brought forth the column of breath moving up the wind-mouth, lips, tongue, etc., in the natural column of breath moving up the wind-

error and who knows the cause of it. and mouth in a position creating a sen-"Attack should be practiced with the sation of comfortable relaxation."— light of the world first in Shanghai:

A SINGER'S ADVICE.

good advice to singers:-

"A very few persons seem to realize that the throat is the toughest organ in the body and can stand the greatest amount of use, but not abuse. While our eyes and limbs are resting we are talking, talking, talking, calling into action all the muscles of the throat, and yet they never seem to grow weary or wear out. To keep the most beautiful voice in good condition only the American singer is the oratorio. Whe most ordinary care is necessary. The is the young singer ready to begin the voice is simply a musical instrument, study of these master works, and how having the same mechanism as any shall he go about it? In the first place other instrument. I generally find that he must know something about single when I cannot sing well the troube lies before he undertakes oratorio stud in a disordered stomach. The wheels but it takes much more than a goo of the instrument have become clogged, voice to make an oratorio singer: and I think most singers tell the same demands thorough musicianship, story. In the first place the voice must understanding of what is noble not be ruined by improper training. It music, and a deep, sincere conviction should be neither forced nor over- the meaning of life. Oratorio singin trained. So many people are content is no place for the display of technic to sing with husky voices! Again, proficiency, something altogether di others think that to sing high notes ferent is required. Technical skill then they must distort their throats. Sooner must be and of the highest degree, b of any voice, long-suffering as it is. stage when the desire is for display If a singer wishes to preserve her voice indeed it does not require a character she should never sing music unsuited by nature above such thoughts), to it. Many singers claim to have a have reached some appreciation of the phenomenal range of voice and pipe magnitude of the thing to be expressed out an unmusical high note and call it. The subject on the practical side has singing. From an artistic point of view two aspects; the singer's feeling for the it is simply screaming. Patti never meaning of the music and the text, hi strained or forced her voice in any way. powers of imagination which enable It still preserves traces of its velvelty him to form some adequate mental pit quality, with the liquid thrills so wonder- ture of the thing to be done, and the fully beautiful. How few such artists are mastery of vocal technique which shall to be found! Many of our former great enable him to give outward, convinci artists are to-day victims of this abuse expression to what is in his mind of their voices. With some the high Those who are not actively in the pronotes are still possible, but the chest fession have exceedingly misty ide register is all gone, or vice versa. The on both of these points. So far as I production of a tone causes no fatigue vocal technique is concerned, if t if it is properly done. Naturally, a singer has a good voice and can sing singer must be careful of her diet. She a fair range of songs well, he is real cannot indulge in late suppers, and at to begin oratorio study, for there all plest."-Music.

The master betrays great want of the teacher is that the pupil is almo skill who obliges the scholar to hold invariably afraid of oratorio. He had out with force on the highest notes; the consequence may not only be injurious to the voice, but, as we shall dare approach it in a human way afternoon afterwards see, to the health, tending see what really is required, but to inflame the the health, tending to inflame the throat, burst some bloodvoice is certain to be impaired in quently does much worse than nothin beauty and flexibility.-Voice and Ear.

singing is the natural singing. It was this which caused the operas to take

THE PRACTICE OF ATTACK. of your practice, with one exception. FOREIGN-BORN SINGERS WHO The letter L is kind to the student of CLAIM AMERICA AS THE

BY H. T. FINCE

ADELINA PATTI was born in Spain, by an age that, to cite her own words, s "learned of all languages English fire and grew up here. Mary Garden wa born in Scotland, and came to Chica the fact that all of them lived with during the most impressionable, educational period of life prevents us from looking on them as foreigners. Man Garden, at any rate, looks on hersel MME, BLAUVELT gives the following as being an American, and we have reson to be proud of it, for she is an artis of unusual gifts and attractive individuality .- In the May Century

ORATORIO SINGING.

BY KARIETON HACKETT THE goal of almost every young or later these faults will prove the ruin the singer must have gone beyond the all times her fare must be of the sim- many arias and recitatives in the torio which make comparatively sligh demands on range and technique.

The first difficulty which confron the idea that it is something vas ponderous, and solemn; so he does no In this state of mind the simplest re By Sow tollows the matural question, straight through the gates of hope and smemory.

—W. W. Story.

ANOW tollows the matural question, what am Ito attack? Attack a vowel sound. That is the answer. In general, animate any detail of a poem, be it ever that what he sings is absolutely with a substitute of the same of t out beauty or meaning, and he is apt

takes aim years than this attitude of tives and arias in the caster retura. Right here is the secret of true tone De tomore common than this attitude of tives and arias in the oratorios, then production. The thought, the desire to voice. more common of students and singers toward your ideas of the laws of singing are express, brings with it he inspiration. The voice should wear much longer artist has at his command, but let him cally, then there is room for healthy as in our sight drawing. The mind can the end of right development. remember that the old artist was development. Don't be blinded nor be educated to form through the eye, once a young student, and had to begin overpowered by great masses, pick up car and touch alike. The artist will highly developed teacher, which teacher once it ground and failure before he some small detail that your fingers are never attempt to put fine coloring into is inspirational. The flashes of inspirafound the right path. So instead of strong enough to hold, and so go on poor form, whether he painter or tion hold their lines of connection with being overwhelmed in imagination by adding bit by bit. Above all things, singer, the vast bulk of oratorio traditions begin. Keep your head clear to see We students and teachers of the voice moments are to be regarded as brief

Vocal Technique is Mental. Vocal Technique, the understanding of the laws of good singing, is of course

mental. You cannot separate vocal technique from interpretative power and imagination, for both are a part of each individual, interwoven and inextricably knit together in our psychic being. That which we like and feel confident we can do, we do in one way; that which we fear, no matter how much we may wish to do it, we do altogether differently. An English song written by some living man the student will sing with the confidence that gives elasticity to his tone and meaning to his words, but let him begin an aria from some big book, and his spirits freeze at their very source, you would think another man were singing, so dull and unmeaning has his voice become. This it is which is so wrong and foolish. Take the music as you would any music; the words as you would other words. Instead of a general feeling of vastness, instead of thinking of the whole oratorio, read over the words of one recitative, make to yourself a clear picture of just what those words mean, and how they should be spoken so that the meaning would come clearly to the listeners; study the notes to see whether in themselves they have anything of special difficulty. Time and again you will find that the thing itself is not difficult; it is the general notion of oratorio that oppresses the imagination. But you do not study the oratorio in one great mass, nor do you sing all together in one outburst; we learn it note by note, phrase by phrase, and we sing it the same way, after we have learned it. . So study the first phrase of some simple recitative, convince yourself, the only way anyone ever is convinced, by practical experience, that this phrase can be done if one goes at it in the right spirit, then do other phrases. Do not pick out the great arias; common sense should be of some assistance here as it is in over the big arias, take the simple arias, and the recitatives, the simplest you way out. to their expression.

things, but by doing, by studying something until you know it and then sing until you can give out your tone the men and the sing until you can give out your tone rightly the attention must be fixed on voice action by talking and speaking. Rapids Press.

get such an impression of weight and with freedom and confidence, and make what is to be uttered, not on fancied Humming and sustained, articulated common sense.

SCATTERED HINTS CONCERN-ING VOICE DEVELOPMENT.

BY ALBERT BAKER CHEENEY.

ALL true voice development is educational. The voice is a medium and a physical action; and, on the other many, personned upon mechanically, but his (constructive intellect), that is, an that a wrong concept held in the mind own yould organism cannot be set, trap intellect that can concentrate intense will cause wrong physical action. The fashion, to catch truth tones.

passion around a single subtract will cause wrong physical action. The fashion, to catch truth tones.

emotions, as well as the mind, must be Every tone that is made has its physical discriminate upon what to intensify.

force

world power. Mind tone, world posts tone—this it is that we seek. The tone—this is that we seek the tone—this is the tone—this is the tone—this is the tone—this is that we seek the tone—this is th tone—this it is that we seed. Our pest acts being rightly conceived, the muscular life is, indeed, a burden. If a singer is to are spontaneous, hence the necessity of being rightly conceived, the industrial the increase of itself, set his larynx or diaphragm, what about a a strong impulse or transient mental action involved will take the hundred more muscles directly or indimetric or transient mental.

The singer's accomplishment hinges on hundred more muscles directly or indimetric motive or force which would communi-The singers accompanient images of the mental atti-his mental attitude; for the mental atti-rectly connected? Nature does not allow cate instantaneously to an audience, if his mental attitude; for the mental attitude opens or shuts the way to knowltude opens or shuts the way to knowlone part of the body to be indifferent to the singer would sway them with the tude opens or saults the way to know an other . The human body is one whole motions by which is possessed edge, to truth. The greatest thing another. The human body is one whole motions by which is possessed men ever learned or spoke or sung was with one leader. When the mind while singing. Admiral Dewey had men ever learned or spoke or sung was with one leader. men ever learned or spoke of sung the wishes to poise the body on the toes impulse, this impulse which sweeps the truth. Conviction follows and all of one foot, the entire organism comes everything before it, and without which will to their aid. Many a tenor is Wake of truth. Work for trust aims all us one poot, one entire organism comes everything before it, and without which convinced that oratorio is beyond him mature stands back of you. Truth and into direct action to carry out the will years might have been spent in fighting of the mind. Nothing but naralysis of South Put was been spent in fighting the care the grant of the mind. The mind that the care the c because his first effort in that line was to sing "Thou Shalt Dash Them," from the Messiah. Don't worry and fuss over the big arise, take the simple arias, in allowing the voice to take its own over the big arias, take the simple arias.

way out. Voice building is It is a tions and right tendencies were too spirit. Cromwell says: "Man never that should pass into disuse. It is a tions and right tendencies were too spirit. Cromwell says: "Man never you understand what they mean, and misleading term, the tendency of which strong to be led far a stray.

San give constant and the control of understand what they mean, and misteading term, the tendency or sitted actions a strong to de tentar actray. Tises so high as we can give correctly with some confidence is to obstruct the voice channel, to in
Singing and speaking are two forms whither he is going," to their confidence is to obstruct the voice channel, to in
Singing and speaking are two forms whither he is going," to the same things namely the many white he is going." is to obstruct the voice channel, the same thing; namely, the use of Because all these attributes are rare, duce wrong mental and physical. The the voice. The singing or sustained do not be discouraged and cease to friction, and waste of life force. The the voice. The singing or sustained do not be discouraged and cease to riction, and waste of the foot both tone we consider the fundamental, the study, ye of small talents! for every voice should feel its way out, both tone we consider the fundamental, the study, ye of small talents! for every Singing is not a theory, it is a pracmentally and physically with the mind whole tone; the speaking tone is, so to man must know how to appreciate to the control of the co sing is not a theory, it is a pracmentally and physically with the minimal whole tone; die speaking tone is, so to man must know how to appreciate You will not learn much of real by thought of the companion can be say, a short singing tone is, so to man must know how to appreciate You will not learn much of real by thought of the color is chanting and speaking show the color and if you cannot give out as value by theorizing and dreaming about things, but we can be supported by the principle of the voice as well as the evolu-

taken in the mass, let him pick out some one thing accurately, no matter must hold fast the simple, fundamental seasons of spiritual growth, of mental taken me simple recitative, study it as how small it is, then you will actually and principles. Success is sure expansion. Strong impressions come some one simple rectainty, study it as how small it is, then you will are ruthin an optimise. Success it is sure somewhere. Respect them and though it were an ordinary piece of complish something. To sing ordardorio to follow the courages work with missic, and see what he can make out demands earnest, sincere study and good them. hind, the teacher should insist, first of record them for analysis at leisure. concept and attitude. A bush of roses not for a selected few. Ignorance and is a charm to the eye, but we must delusion have paralyzed the power of

Facial Expression.

measure of intelligence. Its office is Each line of development helps the through spiritualizing the body. the audible expression of thought and whole. When the tone has not true emotion. It is the mind and heart's form, the face is out of its true lines; own and only instrument for this high on the other hand, true facial expurpose. Voice development means pression cannot accompany a wrong first, mind development. We must tone. Nature demands that the entire work through the laws of the mind in organism be in harmony. To induce order that the mind may play upon this harmony, strong mental pictures tits own instrument in its own way, and illustrations should be used. Dur The difference between persons is not The basis of true vocal training is rather ing modeling of tone forms, geometrical psychological than physiological. We forms greatly aid the mind through the has something of a voice and some must look to the source, the cause: in medium of the eye. One may be insight into the gift of song, but not must look to the source, the case of the control of the words, to the mind. Since there deaf to the tones of truth. The tone would be no physical action were there artist listens for thought and feeling. grant the power of song. no mental action, it follows that right The real or living tone must be a mental action is the sole cause of right mental tone. Man's inventions can be with voice must be united intellect physical action; and, on the other hand, performed upon mechanically, but his (constructive intellect), that is, an

put under drill; for the tone language is cal location. If a tone be free from Philosopher Bain says: "Mind starts put under drin; for the cone language of the feelings, friction, it is rightly located; which from discrimination." With such an in-The imagination must be quickened, means a perfect unity of muscular actellect will the singer detach the best strengthened in a direct and healthy tion. Right form and quality of tone from his subject and thereby build a strengthened in a uncert and items of the result. We memorize the mental satisfying structure for his phrases. way. The voice sets alone thoughts action that frees the voice line, and the He will also gracefully pass from one quanties of tone as we have to the standings; this many, and no more. The minds own tone frees the physical ways in the ideal. The steady, still the standing making the one as effective cal organism from friction. It means a tone of dignity attests the centering of as the other. cal organism from friction. A fineans a cone of organism access the centering of as the other.

Intellect and voice, however, are not hody. It means also economy of life on the contrary, betrays unordered sufficient to consummate the art of effort and folly.

orce.

The tone being born in the mind, it

Between the trembling singers and tellect, brings forth tone-color, hence The tone being born in the minut. Described the trending singers and telefet, brings forth tone-color, hence is easy to conceive its influence as a the repetition of the words and phrases, beginning the property of the pro "Voice building" is a term it rather than because of it. The intui- priety, giving one an abandonment of

get each an implementation of oratorio, as the words mean something. If you hindrands in the words of the utterance, tones were first used; and so it should then when the thinks of oratorio, as the words mean something. If you hindrands in the way of the utterance, tones were first used; and so it should labor when he times of control in the world inteal sometimes in the way of the utterance, tones were first used; and so it should riskes him years to remove. Nothing is cannot do this with the easier recita-

mind of students and the state of the state oratorio, they must hey give up in hopeless anything, can sing these easier arias. sion.

away the power of the muscles not despair. This is wrong, and worse than

Then if he can sing the easier ones

It is the same mind which sees, feels used, and gives over to injury those despair. This solish. The young singer and is willing to study, think and sing, and theres. Our education through the used wrongly. The lawful use of the wrong, it is 100ms. The young once and is willing to study time, and sing, and nears. Our education through the accordance cannot hope to give to oration the he will grow into the power to sing ear should be as definite as our educa-voice muscles and of all muscles brings breath and volume of tone, the dignity those of greater difficulty. Begin with those by way of the eye. There should nourishment, health and life. Trick breath and and solemnity of utterance that the old what you can grasp mentally and physi- be as much science in our tone-forming practice speedily brings the singer to

Nature works freely through the the human mind but a short time. Such

all, on the right atmosphere-the right Singing was intended to be universal, dwell in the fragrant atmosphere which song, and sunk many a noble soul in surrounds it if we would know the the sea of silence. The united powers of our being cause, during right tone production, right mental and physical vibrations. The human voice is grown

SONG'S MESSAGE.

BY MISS EVA HEMINGWAY

EMERSON says: "We are all wise. in wisdom but in art"

Voice does not make the singer, but

singing. Impulse, when wedded to in-

Dayton, Ohlo.

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Please mention THE ETUDE when addressing



THE VOLUNTEER CHOIR.

BY ANNIE HUMPHRIES DAVEY

factory, but expensive, furnished the tendered her resignation. gregation grew critical; some took ex- a hoarse voice over the telephone inreign of the quartette was overlooked singers looking prosperous and hand-music is usually safe under almost any members interested in each other.

For a short time there was talk of a by choir, some of the church members said the leader after service Sunday change charged the nonplarity of such evening "Oh Mr Stout" emergency and the story of boy contrasting the popularity of such evening. "Oh, Mr. Stout!" came a wait incongruity of, for instance, the "War After going through a use an organization in the Euseocal church from eight femining through a second contrasting through a second contrasting through the part of the Priests," following a quiet once or twice, rehearse the part of the priests, and the part of the priests, and the priests are one of the priests are one of the priests, and the priests are one of the priests are one of the priests. making observes the pupilsary to anne evening. On, one came a wait and an organization in the Euseopal church from eight feminine throats, accoms sermon on "Christian love," or a selection of the plan was pauled by a few bass and tenor crowless. an organization in the Episcopar changes from eight remains under second serious of control of unitsuan love, or a series across the street. But that plan was panied by a few bass and tenor growls.

tette tenor, was engaged to sing solos, prayer-meeting night, and Thursday, and an organist to render "sacred selec-dismissed because the National Guard palled. The "sacred selections" of both paned. The second many and "What ever I'll do about Henry's The organist needs all the help that organisa and tenor, monghi many and "What ever I'll do about Henry's varied, began to become historical, in the sense that they frequently repeated was heard to object. "I know it's aid themselves. So once more a willing her friend, "and John will make an indexed the more than the more make to live and over her themselves." So once more a willing her friend, "and John will make an indexed the more make to live and over her themselves." The organist needs all the help that we can give him. Remember that, of passages, and go over and over her themselves.

has liad a volunteer choir for two or and in sure the enurch ought to thank scale which errs on the side of undue a passage. An hour of three months move, and they do say the needn't attend rehearsals if we don't may be don't have the side of undue a passage. An hour of three months move, and they do say the needn't attend rehearsals if we don't may be don't may be don't may be a side of undue a passage. An hour of thoughth the side of undue a passage. An hour of thoughth the side of undue a passage and the side of undue a passage. An hour of thoughth the side of undue a passage and the side of undue a passage. has had a volunter count for two or as nor singing as an annothing the horanty. He has many difficulties and procure three months now, and they do say the needn't attend rehearsals if we don't many critics. Much of his best work drumning. "And when I think," he continued, "of the superior voices we have tinued, of the superior voices we have the Communicity, this view was shared a keenness which is not inspired by with a secret, right in our midst, I am praying that by most of the choir, and in spite of good nature or by musical knowledge, special accord, we right in the local will move the hearts of our all Mr. Stout could say, attendance A congregation wakes up to the fact commend your choir when they singers that they may raise their voices was most irregular, while he, poor man, that they may raise their voices was most irregular, while he, poor man, that they may raise their voices was most irregular, while he, poor man, that they may raise their voices was most irregular, while he, poor man, that they may raise their voices was most irregular, while he, poor man, then they was required to the fact of the results of th

furnish a choir of sixteen voices, in- both sopranos. contribute her mite.

Well-known Organists.

Editor for September, G. Edward Stubbs, M. A.,

Mus Doc.

attend rehearsal promptly. His ruffled tracting larger congregations and raisfeelings were not smoothed when he ing more money. First, a well-paid quartette, very satis- not have joined herself. As it was she quartette would be engaged, and good

music After a few months the con- This certainly was discouraging, and ception to the bonnets worn by the forming Mr. Stout that his most desoprano and others to the mannerisms pendable tenor had the grip complicated seeking to get the most possible out of strong man, but they have no use in of the bass (he would roll his eyes matters quite a bit. One of the conhis organ, but there are some who grizzly bear. Avoid a fussy, butling heavenward whenever he sang a solol) traltos just stayed away without notice, carry this principle to an extent that manner before your choir. The Besides, the conservative ones worried but in spite of the five missing voices makes it a failing. The suitability of work is accomplished by a calm, but makes it a failing. dreadiully over the monthly expense the choirmaster was quite surprised by their music to the particular occasion nesslike method. the good work done at rehearsal. They or even to the general surroundings

Take earnest thought to establish increased phenomenally during the sang well on Sunday, too, with all the does not seem to trouble them. Good good feeling in the choir, Keep the

Stout, but it was finally chosen after common ease combined with the utoffipatible with Chine Cunter mass. Shout, one it was many chosen and common sense combined with the ur-For a few weeks Mr. Stout, the quar-Wednesday had been given up as most of skill in the business in hand. but, after a few Sundays, that drilled on Thursday evening, and that would take two of the best basses away.

The Disruption.

enough volunteers had been found to and angrily walked out of church.

"Wha-what," gasped the innocent choirmaster, as he gazed at the closed "You gave that little solo to door. "You gave that inthe solo to have good voices. Be careful in roo Mrs. B must have all the solos or she selection, and keep out all dead timber won't sing." In spite of his indigna- Ten lifeless, slovenly, unrespons tion, Mr. Stout was advised by the singers will kill the good work of form committee to call and placate the lady, good ones. as otherwise she would surely resign, Build up a good balance of too as otherwise she would sarely toos. Durid up a good balance of tone taking with her, her dearest friend. As Don't have half your choir soprator the Christmas music was under consideration, Mr. Stout straightened out this difficulty by exercising much diplomacy, and prevented the resignation of to numbers, of course, but see that the

As long as the volunteer choir held equal. A good test of balance is to cluding Mrs. B, whose beautiful soprano was ever in demand, and Mrs. H, the together the leader never could count have your choir sing some simple was ever in demand, and Mrs. II, the source present at rehearsal, and tardi- hymn, written in close harmony, first formal vote was passed authorizing the ness at church services was by no with full power and then very softly. formal vote was passed authorizing the committee to pay a professional leader, means unheard of, as in the case al- Go to the back of the church and listen committee to pay a professional leader, and the faithful Mr. Stout was chosen ready cited of Mrs. B, who continued Work to secure a perfect blend described of Mrs. to fill that position. After some discussion, a volunteer organist was de- the end of the chapter. Eleven, nine, as to power and yet not blend. Blen cided upon, a timid little woman who and finally only seven voices were ing depends, first, on the voices being played ordinary church music fairly found to be dependable, and by that as nearly as possible of similar quality well. She, too, was a church member time the church people woke up to the who burned with zeal and longed to fact that four families had left the church, also that the monthly expense be no independence, but each must be Eleven voices were available at the account did not show the expected savfirst rehearsal, Mrs. B and her dearest ing, and that there was general dishe feels that his voice is melting in Grat rchearsal, Mrs. B and her dearest 1982, and that the statistication over the music question, and the other and feel from the other and forming a well-balanced quarter they could have the music they would "run it over." Mr. Stout felt somewhat dismayed as he wanted to make a wore off, especially as they all had so great effort for the first Sunday, and many outside interests. It was evident It is one of the easiest things to or had urged all members of the choir to that the neighboring churches were at-

received a polite note from Miss X, Therefore, at the semi-annual meet-Like most churches, the "First Evan- saying that had she been informed that ing of the music committee, they degelical" had experimented in music. Miss Y was to join the choir she should cided to advertise the fact that a good salaries paid.

in the distress occasioned by the active some in rows of especially constructed conditions, but it is just a question Practice often without accompany "Rehearsal, Friday night, 7,30 sharp," cian can efface the impression of the themselves. whether the most accomplished musi-ment. It will make your choir sure of across the street. But that plan was spanted by a few many specify dismissed by the marrow-minded committee, who murmured confirmed committee, who murmured can't come Friday night "they cried, is needed for success on the organ ally, and watch for purity of tone. If stool, as well as anywhere else, is good soft passages there is danger of the

BE CONSIDERATE OF THE

the sense that they frequently repeased was fearer to concern a name in said the moome that he must make to live dark themselves. So once more a willing her friend, "and John will make an in deem comfort, his stipend as dark." nemseries so the more a withing her trenn, and John Will make an in decent comfort, his stipend as dark.

Try and get your members to the with the music eliminate and suggesing the well, never mind, "the bright cond up." It's only a volunteer choir we expect a good deal from him, and they sing—to remember what the conductions were called for and freely given. tions were called far and freely given.

"The Christian Church on Elm Street and I'm sure the church ought to that we do not, as a rule, pay him on a safe ty sing—to remember and I'm sure the church ought to that wale which sure the church ought to that wale which sure the church ought to the church ought to that wale which sure the church ought to the church ough The Christian Church on Elin Street and Times only a volunteer choir we do not, as a rule, pay him on a are working for when asset as lad a volunteer choir for two or us for singing at all, and of course, we therefore the side of undue a passage. An hour of brain the side of undue a passage of the side of undue as passage of the side of undue as passage. is done quietly and unostentatiously, Discourage all exaggerated exp and is not noticed. His mistakes are sion. Don't drag out a ritard, or the Unfortunately, this view was shared a keenness which is not inspired by with a club. It simply means and a keenness which is not inspired by with a club. It simply means and the choice and in the control of the choice and in the control of the choice and the ch singers that they may resise their voices was most irregular, while he, poor man, that the church choir has improved good work, thank them for their in His temple and to His praise," and heard many remarks to the effect that anormalist the church choir has improved good work, thank them for their them. was most irregular, while he, poor man, that the church choir has improved good work, thank them to the dear old deacon blew his nose vocifies the "needn't talk, he was the only one above the dear old deacon blew his nose vocifies the "needn't talk, he was the only one above the dear old deacon blew his nose vocifies the "needn't talk, he was the only one above the dear old deacon blew his nose vocifies the "needn't talk, he was the only one above the dear old deacon blew his nose vocifies the deacon blew his nose vo the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier on the dear old deacon blew his nose vocifier of talk, he was the only one three years, but it does not strike them self-satisfaction. When you and the dear old deacon blew his nose vocifier of talk, he was the only one three years, but it does not strike them self-satisfaction. When you and the dear old deacon blew his nose vocifier of talk, he was the only one three years, but it does not strike them self-satisfaction. When you and the dear old deacon blew his nose vocifier of talk he was the only one three years, but it does not strike them self-satisfaction. who got anything out of it." Nor was that the improvement is due mainly to choir begin to think you're about that the extent of his trouble. One the extent of his trouble. One the setting the settin that the extent of his trouble. One the patient, unwearying grind and feet you're in danger. Keep you Saturday evening Mrs. B rose hastily, practice, week his ways was a superstantial to the patient of The Organization of the Choir.

That was the beginning. In an hour scattering her music to the four winds, sent of the Organization of the Court winds, sont, of the organist with his choir reached it give it another long.

"The Church Choir."

"The Church Choir."

NARY CHURCH ORGAN PLAYING.

HINTS ON CHOIR TRAINING

To have a good choir you must fo

volume of tone from each part is about

so commonly heard is unpardonable

rect if gone about systematically. Put

ten minutes of special drill on articula-

tion at each rehearsal. It will pay you

in hand. Don't let them walk over you

and yet your control should be by

gentle firmness, not by a rough

tyranny. Cover the iron hand with the

silken glove, and never forget that you

on sufficient breath pressure to keep

Guard against roughness of tone and

Give special attention to difficult

the tone clear and resonant.

blatancy in forte passages.

As to discipline, keep your choir well

PERHAPS the most prominent fault in ordinary church organ playing arises from the use and combination of the organ stops-a process technically known as "registering." Some organ-ists seem to imagine that virtue can only exist in a player whose registering is as varied in color as was Joseph's coat and as constant in its changes as a weathercock or a kaleido "Kaleidoscopic change," says scope. Dr. C. W. Pearce, "can, of course, be produced upon the organ, but to make an organ sound like an organ continuity and smoothness of tone, intensity and quality are among the first things to be desired." Says Sir J. Stainer: Stops should on no account be changed unless it can be done without breaking the time or disturbing the rhythmical flow of the music. It the more important to impress this upon the young organist at the present time, inasmuch as it has become a vicious fashion among a certain class of organists to hold down a chord for more than its proper duration with one hand, while the other is ostentatiously hunting about for stops. This trick is bad enough when it happens to be the final chord or a movement which is unduly protracted, but when it is a chord in the middle of a passage, the effect is truly distressing.

From faulty registration to irrelevant, and sometimes, we fear, irreverent "word painting" is but a step, so we will put that fault next in our list of errors. Sir Frederick Bridge thus writes concerning this prominent defect in church organ playing: "No doubt many may have heard organists picted by means of the shrillest flute in the organ), and endeavor to represent 'the heavens dropping' and the 'word running very swiftly, the former by a octave of the great organ, while the right hand sustains the harmony on the keyboard of surprising rapidity. Ideas such as these would not, it is believed, occur to any organist of refined taste. Within reasonable limits an organist must be allowed to introduce special treatment suggested by the words he is accompanying; but he must use great judgment and display a cultivated taste." There is a good story told of two office bearers of rival churches discussing the merits of their respective organists. "You should have been at our church last night," plied B, "that's nothing. You ought

like a dog, and run about through the The Abuse of the Swell Pedal.

ises on organ playing.

Dudley Buck, in his treatise on able.

PROMINENT FAULTS IN ORDI"Choir Accompaniment," says: "The Two extremes are to be avoided in expressive use of the swell is liable to accompaniments, viz., extravagance and poser ought to do it best himself. But one very common abuse which may dullness. From a nervous dread of the for this, self-abnegating impartiality and best be expressed by the common term one there is a danger of the earnest stu-quiet clearness are necessary—qualities 'sawing upon the swell pedal.' When dent falling into the other. A good which the author generally lacks. It is inexperienced players find their right and artistic accompaniment should be so natural to be in love with one's own foot upon this pedal, something seems warm, interesting and graphic; its children that the contrary would almost to prompt them to keep it constantly characteristic marks variety, force and cause astonishment."-Robert Franz. in motion. The result is, of course, a truthfulness. monotonous crescendo and diminuendo, Our business now is to find out generally aggravated by a series of lit-where these lie, to discover what vatle jerks, wholly unrelated to the nat- riety and interest can be infused into ural expression which the phrase may our playing by really legitimate means. bad player, when he has a leg to spare, panist certain qualifications must be seems to think it cannot be better em- presupposed. He should start with a

require." Says Sir John Stainer: "A ployed than by pumping the swell sound knowledge of harmony, counter pedal. It might often be said that such point, form and instrumentation. Withperformers try to use the swell pedal out this the highest walks of his art even when one leg cannot be spared, are unattainable. But as, thanks to the and thus, frequently sacrifices beautiful pedal passages by consigning their numberless mcn possessing all this necrendering to the frantic efforts of the essary knowledge, the demands here left foot only." In conclusion, Sir made upon the modern organist will John adds: "The swell crescendo is the not be considered unduly exacting. more effective if not used too frequently." To which we have only to add that not only does the perpetual sawing of the swell pedal prevent ap- SIMPLIFYING THE CHORISTER'S preciation of its legitimate use, but it robs the performer of one of the best devices for the procuring of sudden accents, emphases, and sforzato effects of church architecture scems to have -effects which can be produced by the for its fundamental principle that which sudden lowering of the swell pedal, has obtained so long in the building of which are often indicated in original theaters, viz., that no sitting in the house organ music, and which, when used in shall have his or her vision obstructed choral accompaniment with rarity and by awkward angles or huge supporting

tempo or just intonation. Players who are visible to the con- tributes actively to the service within gregation need to exercise more than the range of vision. Thus the organ usual care in order to avoid violent and choir become objects of sight as movements of the person, especially, well as sound. With the gradual passas the late W. T. Best puts it, in past, ages in which the pedal is "freely not uncommon to note the presence of the common to note the presence of the comm attempt to portray birds singing among the branches' (generally deigness of awkward positions and half of whom are women, grouped in ugliness of awkward positions and half of whom are women, grouped in grotesque movements on the part of a front of a dark organ case, and who church organist, such proceedings are provide the musical part of the service. conducive to the playing of wrong notes and to the perpetuation of other starting staccate chord on the lowest inaccuracies, both on the manuals and more to look at. In the seasons of Archer observes: "All unnecessary variegated color scheme is presented the swell, and the latter by a run up movements of the body, even while executing extended pedal passages, should be carefully avoided, and all ment, and the rather vigorous exercise appearance of effect carefully concealed. Nothing is more distractive to an addition of indice implement to strong the plane of God in his sanct witness than the restless swaying of nary, if indeed they do not considerthe body to and fro,"-The Choir ably detract.

ORGAN ACCOMPANIMENT.

BY A. MADELEY RICHARDSON.

almost of yesterday. The present-day enth evening of the month and hear cated mechanism. its endless variety ognize the descendant of the old cumtouch, ponderous draw-stop action, accessories few and far between, and lim- This movement, so quietly

some otherwise capable church organ

The modern organ possesses facili
The modern organ possesses facili
Contribute so much of churchly beautiful. The modern organ possesses lacing is the abuse of the swell pedal ties for boundless effects, and so prechronic condition of flatulence," reother instruments. This high perfecmarked a desired from a sense to suffer from a sense a fascinating power beyond all
the service that other enrichments
to the service that other enrichment marked condition of flatulence, "re-other instruments, and make a spondingly canobled. It takes some ing to describe to us the exaggerated its dangers. Out of so many possi-nawers affected by his organist. That billites the organist must choose effects in most non-lithragical churches that make this pumping of the swell pedal is a that are in accordance with good taste the symptomic organists. The billites the organist must choose effects are the symptomic organists. The symptomic matter of the swell pedal is a that are in accordance with good taste the symptomic organisms. rety prominent fault in church organ and true art. Hence the student's need ing-house service so long; but the orplaying is evidenced by the frequent for a safe guide to show him where to ganist should be found on the side of allusions made to it in standard treatlook for legitimate effects, and what to this progressive movement, and bring
sees on opens. guard against as incorrect and unsuit- to his aid all the sympathetic help he

For a skillful and successful accom-

ATTIRE.

judgment, often serve to restore a pillars. Not only must the minister b wandering choir to a sense of correct plainly seen by all, but a popular desire is gratified by placing all that con As by this arrangement there is more to hear, so there is correspondingly florid millinery and light apparel, a by comparison with which Joseph's of singing results in lines of nodding roses and ribbons which do not contribute to the praise of God in his sanct Thus with these changed conditions

of modern worship it has become a subject for sober consideration whether it is not better to do away with this conspicuous and entangling maze and Organ accompaniment, as we now substitute therefor a simple vestment understand it, is practically a new art, of white or black; if not an exact copy dep calling another because of the noise of the waterpipes." "Pooly" regards of the modern organ—a thing control of the properties of the waterpipes." "Pooly" regards of the modern organ—a thing the properties of the properties of the waterpipes." growth of the modern organ-a thing ness to the Episcopal service someto drop into our church on the elevour man when he comes to 'They go and power, is one of the wonders of have passed its experimental stage, for to and fro in the evening; they grin modern invention. In it we hardly recbrous "kist o' whistles," with its heavy sal favor that there is no likelihood that

steadily gaining ground should be

DETAILS THAT GO TO MAKE

PERFECTION.

ist lends to even his very highest tone.

BETTER MUSICIANSHIP FOR VIOLIN STUDENTS.

How fortunate a circumstance it is when a child starts in violin study to have parents or guardians with sufficiently high ideals to know what it means-the development of an artist's naturel Few things come by chance in this world, and a solidly developed musical intellect certainly does not. young student. How a child is to receive the right impressions, is the difficult matter

It is certain that in our smaller cities, and in many cases in the larger ones also, students begin with absolutely no knowledge of music. They learn finally to tune their instruments and generally begin by learning the scales, etc., of which they have had no previous knowledge. This is done without the assistance on piano of mother or friend

In some instances, where the talent is pronounced, a good player is produced, but the true idea about the matter seems never to enter our people's minds. We have all had students who easily distanced others in progress, and to whose early environment everything could be traced.

When it is possible much good music should be heard. In outlying towns this is the most difficult problem to face. Nevertheless, more can be gained by a little study of the piano or by the assistance of someone accompanying on the piano. Afterwards a knowledge of the rudiments of harmony causes music to take on a different aspect to the young student.

The piano gives the most intimate acquaintance with music in general. In tone is produced by the vibration of talk less and play more to their little fired him with so must detailed. stinetively what harmony is to the hammers or of a bow. melody he is playing.

Ordered a piece in militar key is distance from the bridge, the violon-doubly difficult to that of one in major; cello somewhat closer, and the violin virtue in perplexing bowings and tirempts of many closer still. In all these instruments some finger exercises if the pleasure reful Guadagnini."—Pall Mall Gasett. young pupils who play minor keys, for the player must bow closer to the sulting from ultimate combination of

In the development of musical taste the mos. important branch to familiarize one s self with (in the opinion of the writer) is that of song. The ex- tone. pression given a melody is observed ducaer in a singer sperformance man be playing the extreme high notes with in any other way. The portamento, or a good tone, let his approach earrying of the voice, the sustained close to the bridge and he said to the magic of the music lies in the close to the bridge and he said to the magic of the music lies in the close. The magic of the music lies in the close to the bridge and he said to the magic of the music lies in the close. carrying of the voice, the sustained close to the bridge, and he will be assigned, the vibrato, etc., applies itself at tonished at what a difference there are the sustained close to the bridge, and he will be assigned to the bowing; that the pleast ties of tone on the violin, and assigned to the bowing; that the pleast ties of tone on the violin, and assigned to the bowing; that the pleast ties of tone on the violin, and assigned to the bowing; that the pleast ties of tone on the violin, and assigned to the bowing; that the pleast ties of tone on the violin, and assigned to the bowing; that the pleast ties of tone on the violin, and assigned to the bowing; the bowing that the pleast ties of tone on the violin, and assigned to the bowing; the bowing that the pleast ties of tone on the violin, and assigned to the bowing that the pleast ties of tone on the violin, and assigned to the bowing that the pleast ties of tone on the violin, and assigned to the bowing that the pleast ties of tone on the violin, and assigned to the bowing that the pleast ties of tone on the violin, and assigned to the bowing that the pleast ties of tone on the violin, and assigned to the bowing that the pleast ties of tone on the violin, and assigned to the bowing that the pleast ties of tone on the violin, and assigned to the bowing that the pleast ties of tone on the violin and assigned to the bowing that the pleast ties of tone on the violin and assigned to the bowing that the pleast ties of tone on the violin and assigned to the bowing that the pleast ties of tone on the violin and assigned to the bowing that the pleast ties of tone on the violin and assigned to the bowing the bowing that the pleast ties of tone on the violin and assigned to the bowing t conse to the singing quality of the violin be in his tone. When a winding to the singing quality of the violin be in his tone. When a winding to the violin be the singing quality of the violin be in his tone. When a winding the singing quality of the violin be in his tone. When a winding the singing quality of the violin be a sin

The poetical instinct, without writer string between ms ingers and the as possible—only being all technique is almost entirely lacking bridge is so short that it is as if he play to him over long. one dect, and with which the simplest one playing on a toy violin. Take the melody becomes, as it were, fused with case of the highest 6. replayed as the simplest of the melody becomes as it were, fused with case of the highest 6. replayed as the simplest of the melody becomes as it were, fused with case of the highest 6. replayed as the simplest of the melody becomes as it were, fused with In eact; and with with the simplest were playing on a toy violin. Take the interest and beauty, is one, if not the, end of the fingerboard, and we find that fection of detail; that he will be just as the third and fifth positions and the portion of the string which is vi.

concerted work of any kind of string distance from the bridge as he would he hears nothing but that class of on the A string, in the position that the position of the positio Instruments does the highest good also. in playing in the first position, the music, badly written and badly played, is a condition, a problem, that the music, badly written and badly played, is a condition, a problem, that the condition is a condition as a condition is a condition. In conclusion, good mustcal literature effect would be about the same as if he for the greater part of his youth. constantly encounter—the bowed six inches and a half from the Moreover phrase and The concension, good missian increase effect would be about the same as if he for the greater part of his youth. constantly encounter—the student. Biographies of the masters, bridge when playing in the first nosi. should be placed within each of the masters, bridge when playing in the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even on order the first posi- a frequenter of music halls and smok- this is not all, for even or order the first posi- a frequenter of music halls and smok- this is not all, for even order the first posi- a frequenter of music halls and smok- this is not all for even order the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first posi- a frequenter of music hall smoke the first pos

violinists in the orchestra. He will violinists in the orcnestra. The will aspirations. For one that has highest positions the hair of their bows nate sense of perfection, you will be almost touching the bridge. ten that are crude, curious, ill.b They do this instinctively, because it is little mortals; nevertheless, with the only way to produce a good tone. of latent possibilities if only the only way to produce a geod could be seen that when the pupil directed into desirable change wishes to produce a larger tone he this matter of direction that lies should approach nearer the bridge as in the teacher's hands. He can he increases the pressure on the bow.

VIEUXTEMPS' AMERICAN

be taught to abhor the degenerating trash called music, which unfortunately described the first appearance in New tellectual nourishment; and is all too much in vogue at the present York in that year of Vieuxtemps, the time. As Schumann says: "It should illustrious violinist and composer, as music which has taken centuries to deMonday night was a very stylish jam.

music which has taken centuries to deMonday night was a very stylish jam.

mere labored vagaries of evelop should be kept in our minds He is a small puny built man with gold alone. One can scarcely estimate how rings in his ears, and a face of genteel pernicious the influence is of poor ugliness, but touchingly lugubrious in faculty of a pupil who is observed the control of t music on the sensitive mind of the its expression. With his violin at his study them, and will, just as series shoulder, he has the air of a husband flect discredit upon the teacher n undergoing the nocturnal penance of free will, selects such under walking the room with 'the child'—and material for study, performing it, too, with unaffected pity. He plays with the purest and our best, in the days of their purp Many violin teachers do not turn out coldest perfection of art, and is doubt- they, in turn, will give of their but good pupils because they fail to explain less more learned on the violin than the world when they grow up. their pupils the countless little me- either of the rival performers (Ole have added to the sum total of mo chanical details which are necessary to Bull and Artot) but there is a vitreous the world—even in remotest and observe in playing a string instrument, clearness and precision in his notes that blest manner—is no small thing Take, for example, the production of a would make them more germane to the od tone in the higher positions from humor of 'before breakfast' than to the the fifth on up. Pupils find themselves warm abandon of vespertide. His sister making a sickly, screechy tone on the travels with him (a pretty blonde, very very high notes. They will try and try, unlike him) and accompanies him on and yet cannot attain the flute-like, pas- the piano." sionate tone which a really good violin-

CHILDREN'S IDEALS.

In nine cases out of ten the trouble is that the pupil bows too far from the Some children are so naturally prone fiddles-Strads, Guadagninis, a @ bridge when playing in the higher posi- to idealize that they will inwardly exalt nerius or two, a few Amatis and tions. If the reader will examine his the performance of the butcher's boy a few Gaglianos." Once early piano he will find that in the case of upon a comb, or a jew's harp, into career he was passionately attra the highest notes the hammers strike something little less than divine. A poor by an alleged Guadagnini in a pur the very short strings very close to sort of ideal, doubtless, but the inter- broker's window in Hamburg. B where the strings enter the bridge, esting part is, they almost always en- it was out of the question, and whereas in the case of the long bass deavor to imitate, if not to excel, the pawnbroker, after much persu strings of a grand piano the hammers original performer—excellent proof of only consented to lay aside the iss strike over half a foot away from the the stimulative power of any ideal upon ment for a while. Even then poss bridge. The same rule holds good in mind and capacity.

the case of all instruments where the If teachers of the violin would only ing a diamond-dealing friend, att strings, set in motion by the action of pupils, the process of instruction might fiddles that he consented to leave be made vastly more agreeable to both of stones with the pawnbroker The double bass is bowed quite a parties. How is a child, who cannot yet curity for the instrument. Of course a piece in minor key is distance from the bridge, the violonloubly difficult to that of one in major: cello comewhat closes and the course are course are considered as a course and the course are considered as a considered as the style is changed by the harmonic bridge the higher he plays. This re- these things is not early impressed sults from the operation of a very sim- upon his senses? And it is just as easy ple scientific law, that the shorter the to play something for him from time string the nearer the end it must be to time; something short and tuneful, struck or bowed to produce a good but truly artistic. Play it in your best manner, too, if you wish him, conpression great a metay is observed. Let the violin student who has trou-quicker in a singer's performance than ble playing the extreme high notes with the niceties of phrasing. Put it to him ject upon which writers all have Let the violin student who has trou-ble playing the extreme high groups of the strou-ble playing the extreme high groups of the strough the sciously or unconsciously, to appreciate greatest accomplishments. It is 18 solve, me what we can applied the wilding and the student's imitative ability is playing from the fifth or sixth equition greaters and the student's imitative ability is playing from the fifth or sixth equitions greaters and the student's imitative ability is playing from the fifth or sixth equitions greaters and the student's metal to the st one out singing quarry of the value and the student's imitative ability is and the student's imitative ability is any in the part of the value on up, the vibrating portion of the color of on up, the vibrating portion of the color. And all this with as few words out each phrase in a composition string between his forces and on up, the viorating portion of the color. And all this with as few words out each phrase in a complete the color and the same possible—only being careful not to pecially when reading something the color and the same possible—only being careful not to pecially when reading something the color and the color an

branch of paramount value to the the portion of the string which is viyoung player, and which is stimulated brating is only about two inches and an analysis of the property of the string which is vipleased with a banal polka, if you rasp different effect can be obtained. brance of paramount varies to use the portion of the string which is vi-young player, and which is stimulated bratting is only about to inches and a it out to him with resinous cheerful. "head tones," as we might such half in length. Suppose in playing this ness. Well, so he will. And he will go of the E string are not so suita The cust of the poem, and it is neglit. Suppose in playing this ness. Well, so he will. And he will go of the E string are not so sometred work of any kind of string distance from the bridge as he would be have customer and any some string distance from the bridge as he would be have customer and any some string of the E string are not so some customer and the positions of the same on preferring the polks all his days if a cradle song as notes of the same Student: Degraphics of the masters, origing when playing in the first posi-instructing by what means they action. No violinist needs to be told ing concerts, and will dote upon the re-quired their art, are productive of high what the effect of that would be. The instructing by what heads usey acc tion. No violinist needs to be told ing concerts, and will dote upon the required their art, are productive of high what the effect of that would be. The frains of popular songs and the wife of fingering, according to the place.

Above all things the student should orchestral concert let him watch the unisance to all reasonable society.

Children must be guided ; crease the receptive capacity pupil's mind, nor hasten the ofter processes of mental digestion, but his clear duty to provide proget tellectual food.

Any music intrinsically poor A New York daily newspaper in 1844 worthless of its class is unit category I would include the positions which aspire to classica mere labored vagaries of not Such compositions will surely pre the taste and destroy the

If we honestly give the childre comfort when the years beg close in .- The Strad.

THE LOVES OF A VIOLINIE

"A VIOLINIST," said M. Ysave, love as many fiddles as a sultar love wives, and more. I should li violin harem-a regular seragli

VIOLIN TONE QUALITIES

WE have heard about the "head to tone" and the "tight tone," ever the art of singing became one of man shift to another position. The be

too, has to be considered, in changing Don't hang your violin on your music THE ADVANCE OF THE VIOLIN. the former are not immediately obtaina very familiar example—as there are making the tone rough. familiar-it is surprising what failures and cover it. Music costs money, and successes have been attained by the Don't let jealousy arise in the orches-

with a new piece, what strings to use the whole organization. but even they may make an occasional liable to break. but even they may have but even they may be a but even they may but even they may be a but even the but even t strings, with frequent shifts-or, say, a the violin up. G string solo. None of the notes will be missed, but the quality of tone, and about violin playing, for that height has the phrasing is all wrong. Again, one never been reached yet. may take a shift, or string that seems desirable, and apparently be getting you will get good music from it. along nicely, when all in a moment the fingering, the obstacle would not have something.-The Dominant.

VIOLIN DON'TS

BY GEORGE BRAYLEY.

Don't put your violin away without wiping it dry with a cloth or chamois

Don't get impatient with a pupil in not able to do much better yourself

Don't spit on the pegs of your violin to make them stick. Rub some chalk and soap on them. Possibly they are badly fitted

Don't lay your violin down on its side by your chair during intermission of playing. Some one, in walking about, may kick it over. Better hold it, or put it in its case, which you can

Don't put the bow away in the case without unloosing the hair. If it is kept tightened it will soon be useless.

Don't write to the editor of a paper or any one else, asking the value of a violin with such and such a label inside. A violin is valued for its tone and workmanship, and those labels are ment was made after that model. The

not do well at home.

moreover, looks slovenly.

by pulling the loose one.

too, has 80 to the strings taken into ready with the propositions. All these things taken into rack when you have finished playing a "THERE can be made that the price, a violin which has precent, it is little wonder that there piece; it is liable to fall and get broken and the price of ready violing the propositions. The price of ready violing positions. All there pieces it is liable to fall and get broken. number of good violin players is very

Mendelssohn, Bruch, Wieniawski-also and torn. Get some wrapping paper

select instantly the best positions, shifts across the violin and see if it stands

Don't buy a cheap violin and expect Don't keep changing teachers all the

fingers get into a fearful tangle. On time. Get a good one in the first place, other strings, and with totally different and stay with him long enough to do

THE MODERN STATION OF VIOLINISTS.

NOTHING is more interesting to the student of the violin than to trace the gradual growth of the art of violin playing from an occupation little re- considered an almost insurmo read at the present day to say the tion of the left hand and arm as well least: "And be it further enacted by as for much stiff and uneven bowing. giving a lesson. Remember you were the authority aforesaid that if any perany inn, alehouse or tavern, or shall be entreating any person or persons to hear them play, shall be adjudged

Well, times have certainly changed ess; Joachim was a personal friend of Emperor Wilhelm, of Germany, and in members of the English nobility; Paga- man. nini made over a million dollars playgene Ysaye has a whole trunk full of do for some people, as your careless- reaches home after a long concert a regiment of tin soldiers. Don't play in public what you can- to his home with loving hands.

your violin, as there is no tone in rosin; standard of the profession has been no voice to speak of; and at the last, your violin, as there is no tone in rosin; standard of the profession has been no voice to speak of; and at the last, you will be the ports of the wood, and, 'rising for over two hundred years, one with quite an agreeable and fairly list stops up the ports of the wood. and now the violinist who has really even tone. Buy it on the spot. Don't break the hair off your bow. mastered his profession is accorded When the hair off your bow, mastered his profession is accounted. The same diversity are did in the colore when one breaks, cut it off. You are the same respect shown to other proliable one preaks, cut it off. You are the same respect shown to other poor. A same respect shown to other poor. intelligence in the world.

are nearly as many ways of playing a Don't let the D string remain on your much greater at the present time than simple solo, like Raff's Cavatina—to use violin too long; it gets dry and hard, it ever was before. Striking originality and genius are probably as rare as players. With the difficult concertos of Don't let your music get scattered ever, but the improvement which has taken place in the rank and file during the past forty years is truly astonishing. While formerly even the most and successes must be a successed and successes must be a successed and successes must be a successed and successed and successes must be successed and successed and successes must be successed and successed and successes must be successed and successed It is never safe to decide too quickly, their backs. It will soon demoralize ists, nowadays the great majority are thoroughly trained artistic players. for each phrase. Of course, a player Don't keep turning the pegs till the One of the best-known teachers of of long years' experience learns to bridge falls down. Stop and look modern times used to declare that the same concertos which, during the first and strings for the tone quality desired, straight. When the bridge falls it is half of this century, were considered the ne blus ultra of difficulty, and were at-Don't let the neck of your violin hang tempted in public by perhaps a few of the most famous virtuosos, are now, as as if you were going to sleep. Hold a matter of course, studied and fairly mastered by the average student at any Don't think you know all there is conservatory."-Herr Paul David.

THE STUDENT'S VIOLIN.

"I. H W" writes interestingly of the choice of a cheap violin in the I suppose it is hardly necessary, in

the present day, to remind the young teacher to suit the size of the instru ment to the stature of the pupil. In the dark ages of provincial violin playing-that is to say, twenty or more years ago-there was an idea prevalent that unless a child learned from the start on a full-sized fiddle he would never acquire certainty of intonation the alteration in length of stop being spected to that of a noble and digni- obstacle. This fallacy led to many a whing it dry with a court of camous spected to that of a nonce and dagnitishing a siking, as this preserves the instrument and saves the strings.

So of the English speaking world. In Don't let any strings down when you are done playing, as it puts the violin are done playing, as it puts the violin passed, in 1658, the following ordinated in a dike rebelled against the unare done playing. out of order and you break strings nance, which is highly amusing when

True violin playing comes only by son or persons commonly called 'Fid- intuition. There is a something, an dlers,' or 'minstrels,' shall at any time indefinable quality in every innate after the said first day of July be taken violinist which lifts even faulty playing playing, fiddling, or making music in into a borderland of beauty; without that elusive something we may have proffering themselves, or desiring or tonality, rhythm, volume, irreproach able correctness, but it is not violinplaying; it is merely a performance on rogues, vagabonds and sturdy beg- the violin. Out of the many who stand forth to entertain us, in public and in private, there are, alas! comparatively since this "fiddling" ordinance was few who can at will lay cheek to fiddle since this induling passed. Kubelik has married a count- lovingly and draw forth that inner ess: loachim was a personal friend of voice of delightful melody, that song of the bygone forest and the winds fact of the whole royal family, as well that hum at the heart of every fiddle as of King Edward of England and thoughtfully fashioned by the hand of

Now, from long experience, I have with an old name and date printed on it, as he cannot tell anything about it.

name with an old name and date printed on it, as he cannot tell anything about it.

nearly every monarch in Europe; Eucriterion of the musical value of an instrument. The young teacher will do decorations and a house full of pres- well to test this for himself, and I have Printed the same as circulars and pasted ents given him by the royalty of nearly no doubt that in time he will discover in the violin to suggest that the instruthe Spanish violinist, lives like a noble-indifferent, and a faulty instrument at genuine instruments are a rarity and man, has the income and manners of a exactly the same price. There is an their existence is generally known to nobleman, and is so respected for his amazing individuality about even the charity and good works in the Spanish trade hacks, turned out wholesale by Don't think any kind of playing will city where he resides that when he the hundred and apparently as alike as der why. Do your best at all times. horses from his carriage and draw it varius," price \$2.50. You will meet several that seem to be suffering from A large volume could be filled detail- heavy colds; others, with the voice of Don't let the rosin accumulate on ing honors shown to violinists. The a fog-horn or a syren; one or two with

The same diversity attends the choice

is preferable to an absolutely untried one. A raw fiddle, like a raw horse, sometimes discovers unsuspected vices in course of training. These may be looked for more especially on the third and fourth strings, but the upper por-tions of the first and second should also be carefully tested for shrill or thick notes. Then, it is possible that the strings may be set too far apart for small fingers, consequently their position on the bridge will require alteration; or the height of the nut is not quite accurately gauged, and the fourth string jars against the fingerbe rectified before putting the instru-ment into the pupil's hands.

Violin Students who contemplate studying in

BERLIN.

GEORGE LEHMANN

should direct all communications to Mr. Lehmann's permanent ad dress as follows

Lietzenburgerstraese 29 BERLIN, W.

No More Drudgery



Cestimony of Prof. Troostwyk

tons, March 710b, 1905.
Insist on getting the THUMB-REST OF YOUR
DEALER. If he can't sumply you, order direct of
PRUF. A. GOLDENBERG, Thumb-Rest Mr. Oc.,
108 Broodway, Receive, N. V. SPECIAL ADVER-TISING PRICE, 75c POSTPAID. All no r
claims are guaranteed or money refunded.

IOFI R SWETT ROCHESTER N Y

Please mention THE ETUDE when addressing

Lovingly yours,

A FLORAL MUSICAL PIECE.

park, just as we make hedges of box-

of nature. At one of our own exposi-

set piece representing a staff, with the

treble clef and notes of the first few bars

of the national hymn. This attractive

set piece reminds one of the popular

cover of THE ETUDE for last February.

The combination of music and flowers

is a very taking one and the bed is

was permitted to rise. Every one of

my pupils noted how the piano kept

on sounding, after I had stopped play-

ing. The key was middle E.

One after one the pupils contended

ing "put them out." Every little mis-

take was blamed on the broken key. I waited until the lesson was nearly

ended and then I showed them that

the one key that was out of order was

not nearly so bad as having a great

many keys out of order. They didn't

understand what I was driving at at

first, but when I showed them that

if they kept the damper pedal down it

kept all the dampers up and permitted

ond too long the sounds are continued

and mix in with the next sounds made

horrible discords-discords far worse

"Where words fail, music speaks."-

than the one broken note.

teacher's garden.

AUNT EUNICE.

How an Imbecile Blind Negro Pianist Amazed Scientists and Musicians the World Over.

[Borrows], Norn—Bilm Tom, the marvel of the cay disk pile of the cay dis

his town, Blind Tom was a little blind pickaninny hugged close to the breast such was undoubtedly the most wonder-ful human instrument the world has spring. The small bundle of black pulp known. was blind and frail, and the auctioneer in offering the mother for sale, stated that the pickaninny would be "thrown in." He was then regarded as valueless took such an interest in the musical

How His Talent Was Discovered.

General Bethune had a large house and several daughters who were very musical. Whenever they began to play peat it as he heard it the last time. upon the piano the little blind black boy would feel his way to the veranda of Sweet Home, several of Mendelssohn's piece he had been at work on. As soon the house and hide under some rose-

talent of the child, and gave instruc-tions to the household that the black intricate compositions just to hear him from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry by the Chaminade Club of Jackson, Missian from the basement laundry plano all he liked. From that time be surface to the count of with the most amaz. Sepent all his waking hours at the in- ing fidelity. Naturally his manual dex. for they could make themselves go membership of 25 this active little back to work."

The surface of the country of

had grown so large that his hand would powers had greatly increased. span an octave on the keyboard, and span an octave on the keyboard, and When ne Degans to play again he then, at the request of friends, General would give his wonderful and familiar behavior to the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away from feat of trening his host and the span to take him away with the unfortunate him to the span to take him away from feat of trening his host and the span to take him away from feat of trening him to the span to take him away from feat of trening him to take him away from feat of trening him to the span to take him away from feat of trening him to the span to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him away from feat of trening him to take him Bethune began to take him away from feat of turning his back to the piano, keepsake. Some time later "Narcissus" cal world as soon as they are married to the piano, keepsake and with his hands baking to the piano, keepsake and the seepsake are the sketch as a of becoming a "has-been to the sketch as a of becoming a "has-been home to play the piano for the enter- and, with his hands behind him, play- was published in his "Water Scenes"

A Wonderful Mimic.

was by no means confined to the piano, junction of all three melodies-somebut took in almost everything within thing that many eminent composers the range of sound. In addition to the could not write, to say nothing of exinstinct that enabled him to strike the ecuting it. [Entron's Norg.—Blind Tom, the marvel of right keys with his fingers and to re
He never lost his restlessnes. When produce anything he heard played upon not at the piano he never kept still for the piano, he was endowed with a re- a minute. He seemed to take no inmarkable throat that enabled him to terest in anything going on around him imitate the singing of men and women. He did, however, seem to have a little His voice was naturally a guttural bass, higher degree of intelligence than at and his favorite song was "Rocked in first. He retained to the last his habit phis, Tennessec, resumes activities in the Cradle of the Deep," which he frequently sang to his own accompani- was greeted. He would stand at the of great interest to the members and ment. And yet he could imitate, somewhat crudely a soprano and his tenor was surprisingly good.

No Musical Knowledge.

He had absolutely no ideas whatever about music as a mathematical science. He did not know that one note has al"The tidings of his death have reached ways an exact and unchangeable rela-at least one heart that loved and pitied tive value to all other notes, and that him, I was his oldest living friend, given to the poor who are confined in may be computed mathematically, plandite pathways at lists become mounted without consecond frough. With him music was not science; it was
"There is another valuable lesson from
particular the first teachers about as
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as far north as Louisville by General
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life of th the great statesmen of the period speak HE was Blind Tom to nearly all the and ever afterward he was able to reworld. But few knew that he derived peat their speeches with the exact lanfrom his mother the name of Thomas guage, intonation and peculiarities of from his mother the name of Thomas Substitution of the State Wiggins. It is said that when the specto of the originals. But he never leave General Rethurs of Columbus Ga. had the slightest idea what any of the Wiggins: It is said that when the late General Bethune, of Columbus, Ga., lad the slightest idea what any of the terious, perpetual frenzy, the sole combought his mother in the slave mart of words that he repeated meant. He was panion of his waking visions and his his town, Blind Tom was a little blind simply a human phonograph, and as

How He Secured His Repertoire,

slave that he taught him a great many compositions. That is, he played them over for Tom, who would repeat them. If the imitation was faulty Palmer I called on Nevin at his house in would play it again, and Tom would re-

"Songs Without Words" and several as I heard the opening strain I was cently been formed in Brandon Main the house and hide under some rose.

Songs without words and several as a nearly the opening strain I was cently been formed in Brancous bushes. It was noticed that he be of Liszt's rhapsodies and transcriptions filled with delight at the lazy grace toba, Canada. It is called the "Bloom from of the rhythm, and expressed my field-Zeissler Musical Club" in hoose came greatly exitted when he heard the west seasons of some from the music, and he emitted a peculiar hissing. Planer in this way, It was somewhat pleasure with boyish ardor. Nevin of the famous pianist. This is a gioun music, and he emitted a peculiar hissing families in unsure as unsure and a sound that, through all his life, was his peculiar that he never seemed to have sound that, through all his life, was his peculiar that he never seemed to have laughingly replied: "You are not the musical club in a newly settled two any desire to learn anything new but any desire to learn anything new, but laugningly replied. "You are not the musical club in a newly section was entirely satisfied to play what he first victim. I got the idea on a Monmanner of expressing dengit.

When he was 4 years old, the same was chirely satisfied to play what he age at which the infant Mozart was did know. It was only after he had day morning—washing day,' you great success and we trust that there was the same age at which the infant Mozart was did know. It was only after he had discovered at the piano during the been taken to Europe where he played know—and as I was playing away at it dian Northwest. The president wifels here in my work-room I haded with the state of th discovered at the piano during the been taken to Europe where he played and the piano during the greater part of the period here in my work-room I looked up, We are helped very much by "We are helpe night, little Tom was heard one day at unting one greater part or the period the piano, picking out with his chubby covered by the Civil War that he added and there in the doorway were our two splendid articles on Club Work in 1st control to the piano, picking out with his repetitor. One they make the piano picking out with his repetitor. One they make the piano picking out with the wreatly to his repetitor. he piano, picking out with his chubby covered by the Civil War that he added the piano, picking out with his chubby fingers the notes of the melodies he greatly to his repertory. Over there maids—cook and second-girl, with their Erupe."

The piano picking out with his chubby covered by the Civil War that he added the piano picking out two splending musicians, many of the most disseleeves rolled up for washing, quite General Bethune soon recognized the tinguisned in the world, would play for talent of the child, and gave instruct him their most difficult and technically light. They had been lured all the way might well take for an example its might will be a supplied to the control of the control of the child, and gave instructions are also as a supplied to the child, and gav

mimicry enabled him to repeat on the ing, although he was marvelously great piano anything he heard played that from the first. So it was that when he showed may be the strong that the strong the strong that the strong the strong that the plano anything he heard played that from the first. So it was that when he showed me the sheet of paper on which was within the reach of his fingers.

The officers of the original was within the reach of his fingers.

The officers of the original was within the reach of his fingers.

"Tramp, Tramp, Tramp, the Boys are Marching." This he would do so that Tom's marvelous genius for mimicry there was a perfectly harmonious con-

> while clapping his hands vigorously would hiss in his own strange manner

Henry Watterson's Tribute.

to express his gratification.

Henry Watterson recently said: All the others are dead." Speaking of the various institutions of the city, his genius as a musician, Mr. Watter-

"What was it? Memory? Yes, it was memory without doubt, but what else? Whence the hand power that enabled him to manipulate the keys, the vocal power that enabled him to imitate

"What was he? Whence came he? Was he the Prince of the fairy tale held by the wicked Enchantress; nor be arranged with a view to pleasing the Maid of Melody-to release him? Blind, deformed and black-as black even as Erebus-idiocy, the idiocy of mysdreams-whence came he, what was he, and wherefore?

AN ANECDOTE OF NEVIN'S "NARCISSUS."

BY D. G. MASON

Pinckney street, Boston, one morning, to receive. This he could do with the most amaz- seductive tune. It was some time be- sippi. Organized in 1903 with a limit

rom the hist. So it was that when ne returned from Europe and began to he had hastily jotted down the germ of as within the reach of his fingers.

By the time he was 8 years old he tour the norther active that his the now famous "Narcissus" in pencil. when he began to play again he into and when I left him that day he half to do away with the unfortunate him home to play the piano for the enters and, when the states around him, play-tainment of parties. This practice was in "The Fisher's Hornpipe" with one and almost immediately gained the "It is essential that you train". taiment of parties. I am produce was mg and rainers assuming with one and almost immediately gained the "Ir is essential that you train"; South,

South,

South, The New Music mind more than your fingers—less

south,

Ideas for Music Club Workers

By MRS. JOHN A. OLIVER (Press Secretary National Federation of

COMBINING PHILANTHROPY WITH MUSIC.

WHEN the Beethoven Club of Mem. ence with his white, sightless eyes, and department of philanthropy has been hoped for, but from some cause it never materialized until after the recent election of officers.

Mrs Oliver, the chairman of the Philanthropic Committee, has divided the work into branches with sub-committees. Great interest is being manifested in the success of the department

Another branch of Mrs. Oliver's work will be a Children's Chorus Committee, which will supervise the training of children in the fundamental principles of music free of charge and when a child is found to possess mor than ordinary talent there will be a corps of teachers who have volunteered their services for free private instru tions

The programs for the concerts will inmates of the institutions in which they are to be given. For instance only children's songs will be given in the orphan asylums, old time melodies will be given in the homes of aged men and women and in the hospitals and jails only songs of good cheer will be heard

At the end of the club's season there will be a grand concert given, to which all members will pay admittance, the proceeds to go to the fund for "Needy

This is work that almost any city club might do, and surely no better work can be done. It is its own re ward in the pleasure it affords the giver to behold the joy of the receiver Surely "it is more blessed to give than

will compete for the prizes. The object of the contest is to encourage marriwomen to take interest in music and

Moschele-

-CHILDREN'S

AUNT EUNICE'S LETTER.

My DEAR LITTLE FRIENDS :- I certainly material to avoid monotony; want you to know that I am thinking work will come around all too soon. about you and trusting that you will have a good time. Many of you are separated from your teachers during the summer and can not hope to get ahead very much. If you can "hold your own" little more can be expected of you. It is so easy for you to go backwards simply by not doing anything at all. If you do not practice, do not think that you are standing still. One of my little friends and pupils last year seemed very much surprised that she could not start in the fall with the same kind of music she had been working on in the spring. She thought that simply because she had mastered a piece once it would always stay with her, so she did not practice at all during the entire summer. Every day's practice she lost let her slip back just so much and when the Fall came she found out that she was in about the same condition, as far as her technic was concerned, as she had been at the previous Christmas instead of the previous June. In other words she had practically lost six months' work. This is a fact which some pupils can overcome by a great deal of extra technic work for one or two months in the fall, but it is far better to practice a little in the summer unless you are separated from a piano by either distance from the city or the rules of the summer boarding house.

Hard to Overcome.

rooms of summer hotels which have

'No Practicing Permitted." This is often a very necessary precau-

tion. Pupils, especially you little folks who are just commencing, sometimes have lessons to do that are anything but pleasant to hear. No wonder the guests at a summer boarding house rebel. Who wouldn't? They go there for rest and recreation. But what is the little pupil to do? Here is a little suggestion which some may be glad to follow. If you have taken THE ETUDE for any considerable time you have noticed that there is a duet in the musical section of each month's issue. These duets are often selected just for little folks like you. They are not pieces put in just for the reason that it is a good plan to have a duet in a musical paper, but they are put there after they have been considered for some all the wires to continue sounding, time by careful teachers who know just then they commenced to realize how look through your copies of The ETUDE the speak. If it is held down one secfor the last year or so you will be able to find the duets you think you can play without any extra practice. Take these by the hammers and often cause to the country with you. These ducts are more interesting than simple children's pieces, as the difficulty is divided. You will find others who can play with you and the guests are not likely to object to such playing, as it can hardly Hans Christian Andersen.

THE "Composer's Name Contest"

COMPOSER'S NAME CONTEST.

In some parts of Europe it is the custom to make all kinds of designs out of flowers. In our own country this is decried or looked down upon by the best gardeners. We have a words submitted. Miss Olive E Redd- istence. Mozart's letter runs: feeling that nature makes more beautiing, aged only 12, sent in a list of 821 "At six o'clock my hairdresser wakes ful designs than do the hands of men with spades and shears. Just outside of Vienna is a garden by the palace of Schönbrun in which they have made a hedge of tall trees surrounding the wood in this country. It is said that the great Beethoven was a great admirer of what seems to-day a distortion tions there was a clock made from man Robertson, Grace P. Karr. growing flowers. In one of the botanical gardens of Europe there is a floral

PADEREWSKI'S PATRIOTISM.

Petersburg when Paderewski performed together."-Thomas Carlyle. there before a select audience which comprised the Russian Royal family much admired by throngs of visitors, and the leading court dignitaries, After Paderewski's recital, which cre-

Were it not for the stiff and inartistic effect which would result from an ated the utmost enthusiasm amongst puzzle: amateur attempt to copy this idea, it his audience, the Czar called him to might make an attractive feature for a where the Royal party were scated, and said, "Sir, you are the greatest pianist teacher. in the world, and Russia is proud to I have frequently seen signs in the THE TALE OF A BROKEN KEY. number you among her subjects." Pad-One day one of the keys on my piano- erewski drew himself up and, looking po forte got out of order. At least all my straight into the Czar's eyes, remarked sending us correct answers to this little pupils thought it was the key stiffly: "Pardon, sire. I am a Pole—not puzzle will have their names published but in reality it was a damper in the a Russian." On the following day the in the next issue of The Etude. Anplano that refused to spring back and planist was escorted to the German swers must reach us before the 5th of touch the wires so that the vibrations frontier by the police.—M. A. P. would cease as soon as the ivory key

HOW MOZART WORKED

THE merc mechanical work of putting which was announced in the Children's down notes upon the staff is an opera-Department of THE ETUDE some time tion that, with the quickest writers, ago has just been decided. Great care consumes an immense amount of time was taken in making this decision. In We often wonder how some of our our original announcement we failed to great masters ever got the time to state that in making the names no contributor should use any letter more than This is particularly remarkable in the the number of times that it appeared in cases of Mozart, Schubert and others the sentence "The Errote should be in who have died at a comparatively early every muscal home." Many wrote age. Mr. H. T. Finck, in one of his asking whether they could use the name highly interesting books upon the life be called practice. When rainy days "Schumann" for instance. As Schu- and works of Wagner, gives some mann has two "n's" we replied that it startling statistics pertaining to the come around you will need just such was not to be included as the sentence almost miraculous number of notes represented in the works of that genius. do not intend to write you a very long do not intend to write you a very long Have as good a time as you know The winner of the prize (a Riemann It is well-known, however, that Wagner letter for the month of August, but I how to secure. The days for serious Musical Dictionary valued at \$4.50) is had many assistants who helped him Miss Minnie C. Erickson of Tacoma, in the detail work of mechanically fill-Washington, who sent in the astonish- ing out ideas indicated by himself. ngly long list of 2,8% names. Although Mozart, however, did most, if not Miss Erickson had made the mistake of all of his mechanical work of making of using letters twice which appeared manuscripts himself. In a letter to his in the sentence only once, after all such father he tells of his method of workwords had been discounted she was still ing, and this indicates how it was posfar ahead of her nearest competitor not sible for th's great genius to produce guilty of the same offence. There were so many masternieces within the short several lists of more than one thousand span of thirty-five years of earthly ex-

> words. Among those who sent in unusu- me; by seven I am shaven, curled and ally long lists are Margaret S. Robinson, dressed; I compose until nine, and then Bennett B. Smith, Lauretta Lysaght, give lessons until one; I then dine Lulu K. Schumacker, Emma Louis, alone unless I am invited to some great Bertha Anderson, Mrs G. O. Baetz, house, in which case my dinner is put Mrs. J. P. Galgier, Noel Renaud, Mrs. off until two or three; then I work N. Robinson, Alfred N. Wilber, Elsie again to about five or six, unless I go to M. Raymond, Allena E. Luce, Leonora a concert, in which case I work after Smith, Emma K. Spaeth, Mary G. Mac- my return until one in the morning. was no more strenuous than this.

"THERE is something deep and good in A curious incident took place at St. melody; for body and soul go strangely

CONCEALED NAMES.

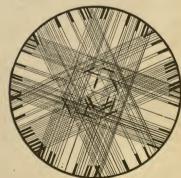
Tay to find the following in this

The name of a celebrated organist. The name of a famous pianoforte

The name of a great master.

The name of a famous woman com-

The first ten readers of Tur Frung this month



BY EDITH L. WINN

THE teaching season always offers many problems for the teacher's solution. The pupil's piano should be placed in good condition; then there s the weeding out of old and useless violins. Some students have outgrown play on ordinary instruments. These may be sold to beginners, as soon as they are placed in ren stock, so that there may be no delay in starting because of the necessary re examined in September, because journeys to the country and seashore have made a great difference in the violin. Materials should all be ready; bows repaired, strings of the best, and instruments in good repair before the student begins his lessons. As I said. there should be no delay. Even with advanced pupils there is little need of new material for study in September. for one must review exercises and get good condition for the new work. Pieces are out of the question before

Going Among Pupils.

If possible, teachers should visit pupils and parents before the new season opens. It establishes a cordiality and the teacher can outline work for the pupil at home, insisting that the parent supervise it. Parents like to be interviewed.

The custom of sending out circulars is an excellent one. If one is connected with a school or college it may be the teacher's value in the community. People admire the teacher's businesslike methods in organizing her class.

The circulars should be printed on good paper and should contain the announcement of the teacher's opening her to include testimonials from teachalso, if a concert pianist or violinist. sample programs of her work. Everything should be stated eoncisely and ac-

Selecting Music.

The teacher who depends entirely upon "On Sale" music for her teaching music store during the summer and put herself in touch with new works. She teacher would give the student two terpieces. Months before I start upon scores of imitators, and his manners are viewed at the student two terpieces. herset in touch with new works. See Wiottis in one year, The Rode Eighth my vacation I map out what is to be my may be said to pervade the musical at Concerto is one of the force in the first in the concerto is one of the force in the transfer in the concertor is one of the force in the concertor is one of the concertor in the concertor is one of the concertor in the concertor is one of the concertor in the concertor in the concertor is one of the concertor in the concer

Pupils rectals cannot be planned style of playing. The Seventh Rode benefited me immensely.

For the advanced student, Bach of some fresh element. The suave and what material she will have, but it is than the Eighth. It establishes bow should be given a conspicuous place in wise for her to make a collection of control and contains fine examples of the summer morning received. what material she will have, but it is sum the rangement is examples of the summer morning practice. He is so cating and luscious melodies of Manual the manual transfer of the summer morning practice. He is so cating and luscious melodies of Manual than morning practice. He is so wise for her to make a contextion of context and community of the summer morning practice. He is so cating and luscious metodies or about the context of the should include as many students as advances and the policy who has not lasts rhapsodies and transcriptions while in France, they have for separate possible in these recitals, which ought studied the works of Tartini Viotti and should have a daily visit. They help time been tonified by the invigorance and the policy of the to occur at least once in two weeks, either in her studio or in a small hall, the Art of Bowing are exceedingly thoren is ever and always the first for

Teaching Accessories

send out a report card at the close of

book in which practice hours are care- one may play them for three years and fully noted and also which contains an still have something to learn. outline of the work for each lesson. The teacher should keep a slate or chart upon which the practice of each HOW THE MUSICIAN MAY PASS student is written. I recall one teacher

who had a record of one girl's practice

Each teacher should take the leading teacher, also a collection of post-card extricate one's self. albums of celebrated musicians. The fully in a cabinet, by itself; it is wise ing, and whether we have retrograded even when I have a good lesson!" Poor fully in a cabinet, by fiscit; it is wise ing, and whether we nave retrograted even when I have a good resson!" Foor for the teacher to send a partial list or advanced during the past years. We to the publisher in August that the editions which she desires may be on hand terpreting the masters? Do we see when the school opens. There should clearer the framework of the later was always grumbling. Once I heard be rigid rules concerning daily practice Beethoven masterworks or the thoughts him say that "the superior musicians and demerits should be given when stu-dents are not prompt. The wise more repose when playing before audi-tions, because the inferior ones were

and hopeful. Early ensemble work is

I do not recall having studied more than three or four Viotti Concertos, but I believe that I have taught several more. The style of Viotti is similar in his works. One becomes weary of selves, in matters musical, when talk- than the day before it. Then you will certain concertos. Why not make a change? I should not hesitate to teach any concertos of the grade of the Viotti out giving offense? ones, even if I had not studied them with an artist. There are excellent editions. There are extended the given to good reading, and memorizing of what your music means in relation Hons. There are certain works, which is a sentences. A cultured musical to your pupils and friends. Then plan the Folies by Corelli; another the Tar. have within himself power to give en- and enthusiasm. Resolve that if the rones by Green, another the tertainment as well as enjoy a good habits count for so much, yours will Spohr Ninth Concerto. Concertos of entertainment. It is imperative that be such splendid strong ones that your the French school I prefer to have we be posted on many subjects, so as Art must grow greater for them, and unailed at least ten days before the new studied with a Frenchman or a repreto place ourselves and the musical proyour influence prove more nobly a

hopping to prove more nobly a

hopping to place ourselves and the musical proyour influence prove more nobly a

hopping to prove more nobly and the property of the thoven, Mozart and Brahms, I admit, light. Lack of success is often attrib- that the musical world needs men thoven, Mozzir and Branns, I admit, News, Lates, of Success is often attribe that the musical worth needs must be studied in Germany. The utable to the fact that we seem to who see self-development, education, according to the content of the cont Viotti, 23d Concerto, is student-like, know little beyond our knowledge of culture, discipline and drill, character but the 23d is an artist's concerto, al. music. All knowledge expands the and manhood, in their occupations upon on sale muste for ner reaching repertoire is acting unwisely. Each though very popular with students, No mental make-up. We cannot possibly repertoire is acting unwisely. Each though the popular that students to a charge the mind without noting its inknowledge of the 28th, but no wise fluence upon the interpretation of massis at all pronounced naturally finds own teaching works and add to it from Concerto is one of the finest in the task. Then I follow it implicitly, and mosphere for the time being until the world for the development of a noble from past experience, I know it has public become nauscated, and gradually me to time.

Pupils' recitals cannot be planned style of playing. The Seventh Rode benefited me immensely. rograms of other schools. She camount purying no pupus nonne pay wonderful in his endless suggestions, not, having been inhaled for a beautiful and suggestion and Spoth who has not List's rhapsodies and transcriptions while in France, they have for some Rode. The Tartini G minor Sonata and to broaden the pianistic sense. Bee-breezes of Wagnerism."—A, Herevy. either in her studio or in a small hall, the Art of downing are exceedingly thousen is ever and always the first for for a large half is detrimental to the necessary to a violinist's education, the pianist, as he expresses his thoughts an artist in appearance, let it not be made to humanly.

"However dazzling may be the gent let an artist in appearance, let it not be made to humanly." players, but very useful. One must have In conclusion, if tired out, never teach a fundamental knowledge of bowings, in the summer months. Only absolute a tunualitetian knowledge of Kreutzer's necessity should serve as a cause to It is the custom in most schools to fore studying the great concertos.

Each student should own a practice At the Royal High School, in Berlin,

A PROFITABLE VACATION.

BY HERMANN P. CHELIUS.

musical magazines, if they are not to For years, even during my school and be found in the college library. These college days, I never allowed a sumshould be accessible to students. Some mer season to pass without planning teachers place certain magazines and ahead. My great endeavor was to get necting with the studio, in which pupils profession. Teaching every day, giving continue the conversation, may sit and read when they so desire. out all one possesses and taking in A number of books pertaining to the nothing new, very soon puts one in a is not one to be despised. A little A filmber of books pertaining to an nothing new, the should be owned by every rut, from which it is no easy task to girl once said to me: "I just hate

work to find the reason. Probably the after year-pull or no pull. teacher, as well as her fitness for her touches were carclessly used or ignor- A fine musician once gave me this antly applied. We may not have lis- advice, "Get the habit of being helpful mental faculties were the cause.

the subject fairly, until we get at the standpoint. Give yourself wholly to truth of the matter. Again, have we your friends, your pupils, and your improved in forcefully expressing our- Art. Make each day more complete ing with laymen, who sometimes pro- find life worth living, and will feel

During these vacation months a I would not like to teach it i magneyer really studied them seriously. One is gentleman and fine teacher ought to your fall work with renewed courage sentative of that school. Spohr, Bee fession in the broadest, best and truest spiring to those about you. Remember

Fundes with the Massart bowings, before studying the great concertor, than the money consideration. Stu-the power of execution, while in the One is never too old to study dense will value you more highly if they drama the directly opposite is the fact the power of execution, while in can secure your consideration. send out a report cate at the case of the is never too out to study dents will value you more highly if they drama the directly opposite is the acach term. Students should be graded Kreutzer. Fiorillo is often omitted in can secure your services only during A musical composition, if good gives a standard or attendance at class, excellence of Berlin, but in a plan of study in Amer, certain months and the study of the control of the contro each term. Students snown be graded "Neutzer, Fiornio is often omitted in can secure your services only during A musical composition, if good con attendance at class, excellence of Berlin, but in a plan of study in Americertain months, and the rest of the more pleasure, though poorly performed.

Lessons and upon ensemble work, musical it should have a place. One never time show them that

The Habit of Accuracy

The habit of being accurate is equal importance in your playing of singing. Keep the hard measures your music in your mind-that's the secret-and think them out at odd moments. The Persian proverb runs Doing well depends upon doing com "Supposing you had called to see Jennie Lind on a day when she was singing." said a friend, "she would probably come into the room with a bundle of music in her hands, put it in a chair, talk for a few minutes-then books on a table outside the door of the fullest physical development, the turn to a passage in some piece, and the studio so that pupils who wait may largest mental growth, and the greatest practice it to herself. Having satisfied read. Others have a little room contechnical advancement in my chosen herself of her correctness, she would The habit of being always pleasant

music!" "Why, how is that?" I asked, The vacation days present the occa- "Because my teacher is always scolding "On Sale" music should be kept care- sion when we may consider our stand- and he never praises me, either—non dents are not primpt for the many three repose when paying seases and the metror ones were teacher, who is employed by a college, ences? Can we express ourselves more chosen through some pull with the will try to hold all pupils however un- lucidly? After careful introspection, let Music Committee." Pull! He descred gifted, unless the case is a hopeless one. us place ourselves where we belong, to be pulled off of his organ-bench, for and then start out toward improvement. the one-foot pedalling he did. The as stimulus to a young person's ambiances were not artistic, let us set to ceed in keeping the best positions, year

ened to our own renderings. We may and thoughtful; then you will be tact-Can We Teach Only What We Have find the lack of concentration of the ful-a very necessary thing for a musician. Get the habit of judging Whatever the reason, let us delve into life and people from a broad, generous fess much, but know little, and yet with- blessed indeed for the fruits of all your labors.'

Think of these things during the

imagined that he has the daily privilege of being Jupiter's guest in Olympus.

on attendance at class, excessence of Berlin, but in a plan of study in American Certain months, and the rest of the more pleasure, though poorly performance of a poor finishes. Rode's Caprices in this country, vonreelf with House, and can maintain than does the best performance of a poor than does the poor than does the best performance of a poor than does the poor than does composition."-Arthur Schopenhauer.

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add the balance of the matter and the choruses.

add the balance of the matter and the paper being of such a quality so that

There may be a slight this additional matter as well as the cents, which is exceedingly low for such six pieces of varied style, patterned Coming Hour, delay in the filling of programme list itself could be added a valuable lot of choruses. Each chorus somewhat after the Album for the in the hook will cost less than 1 cent. Young of Schumany Wish characteristics and the solution of Schumany Wish characteristics. orders reaching us in printing, writing or by the mimeo-

Technic, by in piano playing and hand playing. This little work con- for their choir. ordered by young pupils. The primo ond grade pupils, the hands playing ar octave apart and without chords. The melodies are usually attractive and deeach piece has accompanying verses and which may be sung ad libitum. The secondo part, which may be played by and that carefully fulfill the purpose ing the current year will be 50 cents the teacher or by a more advanced pupil, is extremely well made, interesting to the player and quite independent in character. It is not at all difficult and prominent musicians of the last two may be played by any pupil in the third grade or even in the advanced second

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> Half a dozen or a dozen new compositions coming to you unsolicited once number of our patrons to be quite a

music studio. It should be in the possession of every teacher who has to do with beginners. It should be Chronology The offer for the valuable still the largest that can be obtained cess. It is arranged in lessons and has used with the early lessons. It gives a time shows the position of every note. It is slipped over the keyboard and should be used with early lessons to beginning of history p until the presplates a class in musical nistory dur-ing the coming fall session to examine impress on the mind of the pupils the ent, all arranged in chronological this work. The retail price is \$1.75 and position of the notes. There is also a der. It will appear in very suitable bindwith this chart.

postpaid. It will be ready during the ested in musical history should have a course of this month and therefore will copy of this little work. The book is be withdrawn from the special offer.

Women's This work is a collection composed of choruses for Club nof this work is of such a character While the present scason has not been Collection. women's voices, of all various work is of such a character While the present scason has not been collection. rieties, sacred and secular, we have disposed of a large number of for three, and four voices, interspersed the two forms which we had made, with solos. It contains the cream of these forms are intended for "Recital our eatalogue of compositions for for these forms are intended for "Rectall our examples of compositions for rice for the pupils of or "Concert male voices, and will be a most exected delivered, and this month will positive by "", space being left to lent collection for clubs and women's tively be the last month it can be had given by "".

with because on Saturday during The title pages of these are different and the other way and August we close at one p. m. This that the third way at five p. m. This that the third way to the close it is 75c per hundred. transportation to the control of the other ways to the control of the c

s not gotten into the postoffice until A Year in the Twelve Little Four- kind that we have issued. The success the next day at noon, instead of the Life of a Child, hand Pieces for the of the others has been unprecedented. same night. If our patrons are in a by Baschinsky. Pianoforte. This is a We expect the present volume will be unique little volume to far in advance of anything we have pubbe well to keep the above facts in mind, which we desire to call the attention of lished. Those who are interested in teachers, especially those in search of any way in choir work should by all attractive elementary material for four- means procure a set of these anthems-

Isidor Philipp. methods of teaching sists of twelve characteristic pieces. Our introductory price is very low. technic are progress- named respectively after the months of We offer it for 15 cents postpaid. Our the year and bearing suitable secondary main object in these collections is totitles such as "Doll's Carnival," "Awak- suit the average choir. All difficult ancrease of modern knowledge of the subject, there is always room for a new "Close of School," etc. The work is in also rather short and of every variety.

> Reprinted This is the season Editions for July tates a rather condensed list of the works needing renewing at the present time. We will

Clarke's Dictionary of Music and Musicians is popular because it combines all of the valuable facts found in such works and includes also the pronunciations of the names of the most centuries. Price. \$1.00

Ancedotes of Great Musicians, by W. grade. F. Gates, perhaps the most popular The special offer price on this work work of musical literature upon ours during the current month will be 15 or any other catalogue. Three hundred anecdotes of about 325 persons. This is an entertaining and interesting musical work that supplies no end of

Our Selected Studies by Czerny, in piled by Mr. Emil Liebling, is a proa number of times in its short two years of life. Its name tells what it is and we advise every teacher to examine into its merits.

Root, Op. 27, Scale Studies is one of the "Technic and Art of Singing," which an exhaustive advertisement will be found in the June ETUDE.

It is almost unnecessary for us to ing First Steps in Pianoforte Playing by umes of the Standard Graded Course by W. S. B. Mathews. These two works

of Musical little work on musical hissicture of the keyboard and at the same History. tory is still open. This historical event from the time of the Our advance price is only 15 cents valuable and anyone who is at all interdesire to take advantage of this spee offer would better do so during the

Reinecke's This original and imports Juvenile ant work will be withdrawn after this month, as the Album. work is about ready to be are supposed to be easy, they are not The title pages of these are different Anthem We will issue during July beginner's pieces. They are little min-

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A good book and a comfortable harmonck may lead you to muscla information that a trip to Europe could not until the control of the control

will find it impossible to make better

I fully appreciste your publications, especially the rare selections prepared for the young, and find i can frequently induce the young hegimen in music to make use of these truly artistic selections.—Frances Jackson.

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Have so often complimented your house for prompiness that you may tire of hearing it, but the popila never thre of getting books and music quickly as you send them. —Mrs. A. L. Rhodes.

terms elsewhere.

cover. There is a conservatory course bound between the covers of many a between the covers of many a between the covers of many a beautiful pleased heeause the book is so carried book. The trouble is to find the right book. We examined several hundred books and made a list that we thought expecially adapted to the needs of our less than the control of the document of the document of the proposed of the propose especially adapted to the needs of our readers. This list is published in the issue of last June. We have made "well-known Public Set to Music." I should arrangements to offer special prices on many of these books. Secure the list News one to my bloodwide, but any product and then let us hear from you. You and then let us hear from you. You

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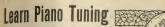
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HEBR HENBIGH KNOTE, at present singing at Covent Garden, on his way hack from the United States disguised himself as a workingman and called on Jean de Reazke to ask if his roles was worth trisling. De Reezke was taken in. He assured Knote that he would get an appointment at once, anywhere.

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UNFORTUNATELY many teachers tail to appreciate the excellence of the works appreciate the excellence of the works of composers who are now living. They have a reverence for the past that is bred of traditions that other teachers have forced upon them. They do not think for themselves, and assume that just because a piece was written a hundred years ago it must be better than a piece written yesterday. Let us consider a few types of teachers who make this error of judgment.

Miss B, receives a pupil from Miss The pupil is the child of working parents who have, for some time, been practicing self-denial that they may have a little music in the home. Little Mary comes to her new teacher capable of playing a number of pretty little airs with reasonable accuracy and excellent

What is the surprise of the family to learn that all this is wrong. She ren-ders nothing "artistically;" she has learned nothing of value, and must stop playing that "trash." The "pretty" pieces are laid aside, and studies and pieces of an entirely different style are substituted, while much time is spent on theory, finger gymnastics, etc.

The parents sigh; for them the music has ceased, and the tired father requests

Mary not to practice in the evening as she had done heretofore. If he occasionally asks for an old favorite, he is which humanity is born. Dr. Gamen told that her teacher does not allow her preached, "Blessed be drudgery" and o play "that stuff" any more With evated chin she tells her little friends what mainly educates me. that her teacher never gives anything culture is merely luxury." And yet w but "classical" music, so she continues to render indifferently music of which making of us. Work is life. When she has no conception. Her perception man stops working we look for him of rhythm is dulled by a premature at- die, and is our instinct wrong? Wh tempt at the rubato; and long ere she great artist has given up practice when can play "artistically," her musical education has from necessity ceased. She Rossini has a lesson for the musicia has taken her place among the wage- A cessation of work to spite an earners. What has become of her appreciative public and—a great co

With utter contempt for the must must work to get and he must work pleasing to her family and friends, and keep. Blessed is he who is in lo no real comprehension and love for the with his work, for then it is no long other, she rarely touches the piano. drudgery. If one's music has The whole object of her music study pleasure for him in the work of it. has failed; there is no music in the home; only an instrument.

Miss D. received a pupil from a gentleman of unquestionable ability and reputation. Her fundamental knowledge of music was exhaustive, her phrasing excellent and her general interpretation good. For some reason, un-make money.

doubtedly well known to him, he had. With the loss of health one's income. doubtedly well known to him, he had thus far not been able to overcome a certain little clumsiness of execuion, the one thing of all others shocking to the new teacher, Miss D., whose pupils excelled in liquid runs, but

forming her pupils that Miss S. played "like an elephant dancing on ice," and made some very disparaging remarks

What is the remedy for this condiion? How are we to be hindered from developing into one of these types? By keeping ever before our minds the ideal teacher, and striving to realize this ideal in ourselves.

Of course the ideal teacher should dyspepsia and all the ills of an have an ideal mother, who either keeps her child with her first teacher till she become a finished pinnist, or when her child with her first teacher till she has become a finished pianist, or when, for good reasons changes, her, has the wisdom to impress upon her the advantages she derived by study with that teacher, and counteracts in a tactful way any adverse criticism made on her way any adverse criticism made on her or her methods by her present instructor,

Ever read the above letter one appears from time to time to time tor.

The ideal teacher has the courage her convictions, but is withal mod open to suggestions and to whom a daily life is full of valuable less UNPORTUNATELY many teachers fail to making her fund of resources in adapts her method to her pupil: does not develop narrowness in h pupil by indelibly impressing upon him that her way of teaching any point is

the only way worth attempting. The ideal teacher attends the reciof the pupils of a fellow-worker, por a carping critic, but as one priviles o accept an educational advantage. brings away at least one good idea may receive a pupil from anoth teacher and finds the work differe from her own. Perhaps the child he been taught a touch that she does n admire, but she knows that no touch will prove useful in every sta of music, so she gives him pieces accordance with the touch he has; ready acquired, and proceeds to to him other touches, giving exercises develop what she wishes.

As he gains facility in these another style of pieces is studied, and thus by degrees he learns to execute credital several styles of music without or surmising that all was not satisfacto when he first became a pupil of the present teacher.

The ideal teacher is so business-like

THE greater the man the greater to worker. Work is the common task to "My daily task, whatever it is, that growl at drudgery-that which is th he attained greatness? poser gone to seed. The musical him leave it to those who love it-W. Francis Gates.

HEALTH AND INCOME Both Kept Up on Scientific Food

Good sturdy health helps one a lot

is liable to shrink, if not entire

dwindle away.

When a young lady has to make he own living, good health is her be-

asset.
"I am alone in the world," writes whose rhythm was often uncertain. Chicago girl, "dependent on my Miss D., however, lost no time in inefforts for my living. I am a derk about two years ago through plication to work and a boarding h diet, I became a nervous invalid, got so bad off it was almost impossing for me to stay in the office a half day

"A friend suggested to me the idn of trying Grape-Nuts which I did, making this food a large part of at less

two meals a day.

"To-day I am free from braining dyspepsia and all the ills of an ord

Humor, Wit and Anecdote.

STACCATO AND LEGATO.

marine barracks at Washington on one hemmed them in so that it was difficult marine barracks at vy assumgest on one for them to proceed with the concert. occasion was a party or young girs of them to proceed with the concert. from a Maryland town, friends of one of the officers of the barracks. They the "committee" to keep the crowd cipline of the post.

asked one young woman.

seried one young woman.

"Taps are played every night on the "Say! You-uns step back and give the bugle," answerd the officer. "It means purfesser's purfessers a chanct to play." fights out." They play it over the bodies of dead soldiers.'

A puzzled look came to the face of "Not without knocking off some of the questioner. Then she asked:-"What do you do if you haven't a dead soldier?"—Exchange.

been arrested, charged with counterfeiting!

Squaggs: "That so? What'd he do?" believe."-Toledo Blade.

"Hurt?" said the man who had been in the very centre of the dynamite ex-"Oh, no, I'm not hurt. Bless

"Gee whiz," said the celebrated musiminutes' practice after supper, "what in the dickens is the matter with this in-strument anyway?" "I don't know, my dear," replied his wife, "it was all right with it."-The Musical Enterprise.

Muggins: "You mustn't mind my

the way I listen."-Exchange.

On the occasion of an amateur oper- don Sketch. atic production in Washington, Reginald de Koven good-naturedly consented conduct rehearsals A majority of the performers were society folk, few of

were positively "bad."

At the conclusion of one chorus—the refrain of which was "The Wild Rose, Oh, the Wild Rose"—one of the young women, with a coquettish smile and swish of her skirts in the direction of as a cornetist? Mr. de Koven, simpered:

"And how did we do that?" "Very thoroughly," said de Koven, emphatically. "You pulled it up by the "What are the most powerful ex-

knocked against the piano and hit several keys at once."

"I'll go down," said he.
"Oh, John, don't do anything rash!"

"Rash! Why, I'm going to help him. You don't suppose he can remove that piano from the house without assist-

Your wife doesn't sing now. Did she lose her voice?" "No, she found her senses."

A bandmaster tells of an incident that the musicians arrived they were quickly Free Press.

Among the interested visitors of the surrounded by a surging crowd which

proved very much interested in every- away, saying that unless his men had thing pertaining to the life and dis- more room they could not play. The committeeman shook the musician's "What do you mean by 'taps?'" hand warmly; then turning to the assembled multitude, he bawled out

"Can she take high C?"

the bars."-Life.

Third-Floor Tenant: "See here! I'm one of a committee of men in this build-Souiggs: "I see the great violinist has one of a committee of men in this building, and I've called to ask you to sell

Second-Floor Tenant: "Delighted to s: "That so? What'd he do?"
see you. I'm one of another committee, and was about to come up and ask if you'd sell your baby."-Tit-Bits.

A Wall street financier was talking said, "except such native and special mf sour, I don't mind dynamite. Why, for some years I was manager of an opera company with two prima donnas the Indian bufas give off. Did you ever notice. down as he pipes? He never sits, he never stands still, but up and down, "Gee whiz," said the celebrated musi-cian, as he picked up his flute for a few continually. A little boy, listening to the weird skirl of the bagpipe of a street performer, once said to his father: 'Father, why does the piper keep on the dear," replied his wife, "it was all right this afternoon when I beat the rugs move all the time he plays?' 'I can't say, my boy,' the father answered, 'unless it is to prevent anyone getting the range with a cobblestone?'

daughier's mistakes. You know she plays entirely by ear."

The Composer: So you can't use my songs, then. Would you mind telling songs, then. Would you mind telling the play to think of them? me what you think of them?

The Publisher: I can't now; there are some ladies in the next room,-Lon-

"Going to win out with your new musical comedy?"
"Win out? We can't lose. Got a

whom could sing well, many of whom twelve-hundred-pound sextet and a comedian who can wiggle his ears."-Washington Herald.

Is your son making much of a stir and ask questions. The response will be prompt.

Yes. The neighbors are all moving. -Exchange.

plosives known?" queried the young man. "Two prima donnas in one opera "John," she whispered, "there's a company," replied the ex-theatrical burglar in the parlor. He has just manager.—Chicago Daily News.

> A young lady had just finished playing a violin obbligato to a soprano-solo and the applause had ceased, when the audience heard the following from an old man seated in the front row: "Pshaw, Mariar, she didn't play no obbligato at all; it was nothing but a fiddle, and here I've come ten miles to hear that instrument they call the obbligato!"-Exchange.

Dandmaster tells of an incident that "I know a young man, very ambi-ured during a country festival in tious, who is anxious to make a record Southwest. The advent of the for himself. Could you suggest a way?" "Sure Why doesn't he get a job

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FARCICAL CHURCH MUSIC.

ATTENDING services recently, in a church where the worship is of a highly esthetic kind, the choir began that scriptural poem that compares Solomon with the lilies of the field, somewhat to the former's disadvantage. Although never possessing a great admiration for Solomon, nor considering him a suitable person to hold up as a shining example before the Young Men's Christian Association still a pang of pity was felt for him when the choir, fter expressing unbounded admiration or the lilies of the field, began to tell the congregation through the mouth of the sonrano that "Solomon in all his glory was not arrayed." Straightway the soprano was reinforced by the bass, who declared that Solomon was most decidedly and emphatically not arrayed. Then the alto ventured it as her oninion that he was not arrayed when the tenor, without a moment's hesitation, sang as if it had been officially announced that "he was not arrayed." When the feelings of the congregation had been harrowed up sufficiently, and our sympathies were all aroused for poor Solomon, whose numerous wives allowed him to go about in such a fashion, even in that climate, the choir, in a most cool and compact manner, informed us that the idea they intended to convey was that 'Solomon in all his glory was not arayed like one of these."

elapsed since they had sung of the lilies telligence in the exposition of that the thread was entirely lost, and meaning of the song. Almost a by "these" one naturally concluded the opera-goer or concert habitué know choir was designated. Array I like this. But few persons realize h one of these? We should think not, much skill this demands. No amor indeed. Solomon in a Prince Albert or of intelligence will enable a cutaway coat? Solomon with an rightly to interpret a song if he h eye-glass and mustache, his hair cut not first learned the elements of sing pompadour? No, most decidedly Solo- ing; for in order to offer an interpret mon in the very zenith of his glory tion to an audience the singer m was not arrayed like one of these.

ing, the hope still remained that in the evening a sacred song might be sung in a manner that would not excite our isibilities or leave the impression that we had been listening to a case of But again off started the nimble soprano, with the laudable hough rather startling announcement, "I will wash," Straightway the alto not to be outdone, declared she would wash; and the tenor, finding it to be the thing, warbled forth he would wash. Then the deep-chested basso, as though calling up all his fortitude for the plunge, bellowed for the stern resolve that he would wash. Next a short intertoda nie would wash. Next a short inter-lude on the organ, strongly suggestive of the escaping of steam or splash of the waves, after which the choir, in-dividually and collectively asserted the firm, unshaken resolve e.g. sexteed the frm, unshaken resolve that they would wash. At last they solved the problem by stating that they proposed to "wash their hands in innocency, so will the altar of the Large to provide the solve the firm, unshaken resolve that they would

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rope the military bands are one of the most popular means of dissemitime index popular means of disseminating musical culture. The band of a given military post customarily gives are genuine, true, and full of heart daily concerts in the small city parks.

These concerts are given in summer the late afternoon, just before twilled. They are attended by thousands of izens of the cities and even hund of peasants who frequently come from the surrounding country to ha

the "musik." The members of the bands in comnental countries are frequently n able musicians, who have been of cated in the best conservatories who during their term of enforced m itary service are permitted to play the band in lieu of the onerous de of the regular soldier. Not infreque these musicians are fine perform upon string instruments and the wi has seen many a military band cha in a few moments into a really cellent orchestra with a full comme ment of strings. These orchestras employed in the great national is vals and form a very convenient junct for privileged conductors,

Unfortunately in our own coun the exclusiveness of the army post well as the distance from cities make the army band of little use excen the amusement of the officers and m It is not improbable that in fur years these bands will be employed the extension of musical culture in country. The increased rate should tract many musicians to this branch the governmental service.

THE singer must be able to supple These what? So long a time had ment the beauty of the voice with in have a complete command of the ter Despite the experience of the morn-nics of his art .- W. T. Henderson.

> "Music.-We love music for the buric hopes, the garnered memories, the tends feelings it can summon at a touch Letitia Elizabeth Landon (1802-1838

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affairs, I will not deny myself the pleas ure of taking a few minutes to tell the enjoyment daily obtained from morning cup of Postum. It is a f beverage, not a stimulant like coffee

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Name given by Postum Co., Bath Creek, Mich. Read "The Road to Wel-ville," in pkgs. Ever read the above letter? A new

THE EDUCATIONAL VALUE OF her difficulties and she finds she is ex-ENTHUSIASM.

BY MADAME A. PUPIN.

A PIANO teacher once said to me; "I am going to tell you, as a great secret, that I never had more than three quarters'
music lessons in my life." To which I replied: "You need not be ashamed of that; I would rather recommend pupils to you than to many a college graduate because you are enthusiastic and you love

This teacher had never had the opportunity of studying the College of B method, or of acquiring the Conservatory of A technique; nor had he been trained by any narrow-minded pedagogue, who would hold you to the traditions of a past age and forbid you to investigate new and modern ideas. No, he was free as air. He read up all about the different methods. He thought and experimented. He studied each pupil, her hand and its possibilities; the mental tendencies, the temperament and habits. In case an unforeseen problem arose, he could generally HOW MUSIC MAY ALLEVIATE recall something from one or another of the methods he had read to fit this peculiar case; if not, he thought it over until he had discovered a way to solve the difawake, sometimes two or three hours, at patients."

his lessons able, perhaps, to add some incidents in day. Hospital entertainments

and did not rest until they had secured it better nepenthe for the sick and sufferfrom the public library or elsewhere and ing than the genial music, for example read it. It was then delightful to talk of "Papa" Haydn, or some of the lovely over the interesting parts with the inspirations of Mozart? teacher, and many an opportunity did he then have to inculcate a moral or foster

Perhaps this teacher talked more at the lesson than some others, but he could, without losing his dignity, come right into the life of his pupils and interest them. In all this he did a great work, for he incited them to higher efforts and made them love their work.

The pupils of an unenthusiastic teacher are to be pitied: they are being cheated; something that is due them is being withheld from them. This teacher looks upon music teaching as a business by which he may earn his living. He is not personally interested in his pupils. He is pleased to hear the bright pupil play-the one who needs no explanations—but he finds it irksome to listen to the dull pupil; he perhaps scolds her for her mistakes and tells her she must do better next time. Here is where the pupil is cheated, for she thinks that the teacher will help her solve

pected to solve them herself

The unenthusiastic teacher takes no interest in artists' recitals. He may attend because others do, or to criticise. He complains that he cannot get his pupils interested to attend recitals, and says they will not pay out money for concerts, forgetting that people will always pay out money for what they want. I have asked many of these unenthusiastic teachers it they took THE ETUDE and they said vesbut they did not read it, intimating that they were above the trivial things discussed therein. Many of these teachers suggest by their manner that their education is complete and they do not wish to learn any more than they know now and they are not interested in any new ideas. It may be laid down as an axiom that "Enthusiastic teachers make enthusiastic pupils," and when I hear teachers complain that their pupils are not especially interested in things musical, outside of their lessons, I know exactly where to

SUFFERING.

In Germany music is believed to have therapeutic uses. At the Berlin Charite Hospital concerts are given every Sunficulty. He had even been known to lie day afternoon "for the benefit of the The performers, it is said night, to think how he could strengthen are all skilled artists, and the good little Iulia F.'s wobbly fingers, or cure effects of the music are described as Tillie G. of a distressing habit, or get extraordinary, the concerts being wellittle Tommy H. to be more interested in comed with enthusiasm by the patients

The compositions designed to allevi-When a good pianist was coming to ate suffering and soothe the nerves of town to give a recital he read up all he the ailing would certainly have to wear could about this artist and told his pupils a more cheerful complexion than does about the pieces to be played, and was much of the music written at the present the life of the artist, to show how ob- upon the Berlin lines would offer no stacles had been overcome and how the opening to those of our young comyouthful piano student had developed into posers who seem to delight in broodthe great artist. His enthusiasm was ing over death, pestilence, famine, discommunicated to the students, so they all ease, and kindred stimulating themes wanted to go to the recital. In conse-quence this teacher and all his pupils were pensive, melancholy mind." But strains certain to be seen at the recital. After- suggestive of long-drawn agony and wards he commented on the execution of souls in torment—such as concert-goers certain passages and expatiated on the in- are accustomed to hear nowadaysterpretation, praising all that was beauti- would be the despair of nurses and docful, but making no detrimental allusions.

the explained how many of the beautiful their "charges." On the other hand effects might be attained by the pupils music of a soporific nature might themselves by a certain way of practice, reasonably be admitted into the pro-and roused a spirit of emulation among grammes, and there would be no difficulty in obtaining any number of ex-If this teacher read, for example, The amples, ancient and modern. But, on Life of Mendelssonh, he talked to his the whole, for the really ideal scheme, pupils about it and about Mendelssohn's best adapted to drive away dull care. bee-like industry and his high ideals until the promoters would probably have to all the pupils wanted to read the book, draw upon the old masters. What

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ONE reason why Bach's works are gaining so rapidly in favor is that musicians have ceased playing them as if they had been written for a machine denuine Bargains in planos incapable of expression. It is true that High-Grade Upright Planos there are no expression marks in his music, but that is simply because none were used in his day, musicians being supposed to have sufficient taste and feeling to interpret the music in a LYON & HEALY, 29 Adams St., Chicago moving way.

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for-tat on record is that in which arl Maria Von Weber was the hero.

took place in 1811 in London. ober was floating down the Thames

ng the flute, on which instrument he

ame another, filled with young mili-

ry men, who began to poke fun at the musician, and the latter put the flute in his pocket and ceased playing.

"Why do you stop playing?" asked

"For the same reason that I began to play," replied Weber, "because it

lease me to throw you into the river."

"Sir, I have submitted to your impu-

dence because there were ladies pres-ent, but now you will have to answer for your insult. Meet me to-morrow

evening in Hyde Park. Seconds are

The challenge was accepted, and when all was ready the officer drew his sword and placed himself in posi-

ion. No sooner had he done this than Veber shoved a pistol under his nose.

"Are you going to murder me?" ex-

against your will, so now we are

It is said from that day on the offi-

er and the inusician were fast friends

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oble illustration in the recent disaster

ells how the singing of sea songs kept ip the spirits of the sailors and saved nany from drowning:

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imes, an incident reported in connectimes, an increase reported in connec-tion with the lamentable ramming and sinking of H. M. cruiser 'Gladiator' in the Solent would suffice. We learn

that when some of the crew managed to get on the slippery curved side of he partially submerged vessel, and struggled to keep their feet and avoid

alling into the sea, the men sang sea ongs. That the cheerful music did such to keep up their spirits and enourage them to continue the struggle here can be no doubt; as one of the

men declared, 'It put fresh heart into

them.' Thus sweet music goes on, ever fulfilling her mission; it is fit for

hristenings, weddings, funerals, as for

the chief mundane things with which

we are concerned; and there are hun-

dreds of other occasions when music

can help and do very much for us, in

imes of battle and sorrow, as well as

in Great Britain when the steamship "St. Paul" collided with the British cruiser "Gladiator." An English paper

laimed the soldier.

one of the young officers.

leased me to do so." "Take your flute again and play," re-

was an expert. Following his boat

a boat in which were a number of dies. He entertained them by play-

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see direct, conciso and easily

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every fast leason. Price, 80 cents. In order to avoid unpleasantness in the presence of ladies Weber complied with the demand and played with as good grace as possible. On landing, however, he kept his eye on the offensive officer, and when they vere alone, said to him with firm tone:

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you are a dead man."

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